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## Publishers and Editors

**Jon & Susan Sanborn**

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**American Squaredance Magazine** (ISSN-091-3383) is published monthly by **Sanborn Enterprise 661 Middlefield Rd., Salinas, CA 93906-1004**. Second class postage paid at Salinas, CA. Copy deadline five weeks preceding first day of issue month. Subscription: \$20 per year U.S., \$23 per year Canada, \$32 per year Foreign. Single copies: \$2.50 each. POSTMASTER: Send address change to **American Squaredance Magazine, 661 Middlefield Rd., Salinas, CA 93906-1004**. ©1993 by Sanborn Enterprises. All rights reserved.

American Squaredance, April 1993

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## Editor's NOTEBOOK

**B**eing about half way through our new dancer classes, we begin to observe more smoothness in their dancing as well as the beginning of confidence in their execution of the square. By April everyone should be enjoying some combination dances with the Club that is sponsoring the class. There is nothing better and more satisfying for the beginner than to have the club dance with them on a special night. We callers know how dry a new dancer class can be especially when they begin to learn the more difficult movements. So a good Half-Way Dance is in order at this time of the beginner season.



Let's not forget, these class members are the future life blood of our activity. We need to nourish them through the class time, give them assurance as well as confidence. New people have a difficult enough time just braving the fear they feel when they first step into the class, so it is up to all of us to encourage them with T.L.C. and make square dancing their most loved recreation. ✓



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## BY-LINE

In this month's issue we are proud to present a NEW article called SQUARED CIRCLE. Authored by Frank Lehnert, all about Round Dancing. He is soliciting your thoughts or articles. It is a great edition to our magazine.

If you read Roy Taylor's article in the January issue, you will be interested in the many rebut-

tals found in Feedback as well as Bill Davis' Circle Right. Gives you a different slant on Mr. Taylor's ideas.

A new I-DEE SYSTEM is introduced by Gloria Roth in Calling Tips. This fresh new approach will help the caller as well as the dancers in classes while learning the formation awareness.

You ladies will be glad to see we have recipes in Bread Line.

Norb Rolfsen brings us an article about Dancing On Top Of The World. His experiences are a delight to read. ✓

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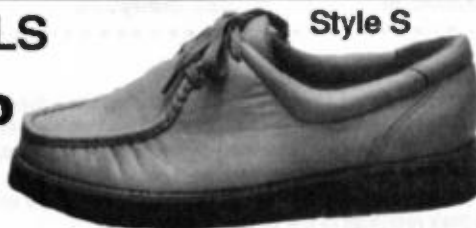
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### S'NO FOOLIN'

At this particular recounting of February events, winter seems to have flipped its flippin' lid with a flurry and a flourish throughout all my snowbound encounters from points east to Chicago and the Midwest. As I ventured back and forth through the froth and frost in these parameters, I didn't miss a date, but climactic anxiety caused my heart to skip a beat more than once. Let me breeze through the freezing, wheezing facts for you...

Cleveland, Ohio – The ARC (Assn. of Responsible Callers) of the Cleveland area had set up a student dance at a senior center on the West Side, so several of us who are members called a tip or two to a rather choice crowd. It was fun and fundamental. Snow was plentiful but the dancers weren't.

Silver Bay (Hague), New York – The organizers of an annual Hague Winter Carnival set up a new event – a family square dance – as part of their two-day festivities, and when they contacted me to schedule it, I jumped higher than the Abominable Snowman! Why? Hague is just four miles from our northeast home at Silver Bay. This gave us a reason to make a midwinter rendezvous, carrying a van load of boxed-up belongings to that destination, which will soon become our permanent home. Winter followed us with a vengeance; the dance, appropriately named "Snowy Squares" was almost a blizzard bust, but a fair crowd made tracks to the new attraction. We hope it will repeat next year almost in our backyard. The storms really blew in following that, and at least three feet of snow inundated that Adirondack area. A little trivia: Did you know that Hague (and the Winter Carnival) is famous for its

International Ice Auger Championship every mid-February. It's a very boring event, folks. (Ugh! –CAB.)

Brattleboro, Vermont – We were in this north country for a week, and this gave me an opportunity to run over the border to attend a meeting of the Mountain Valley Callers Association, and to call a tip at their annual Freshman Frolic (another student dance) at a school in East Dummerston. (Believe me, you can't get more "country" than East Dummerston.) Nice event. Nice bunch of callers. I'll be seeing more of 'em in the future.

Warren (Detroit), Michigan – My third annual calling date at the County Downs Plus-APD club was a two-track treat of a trot – a galloping gavotte – and hoofing it to the Downs this year was chilly, snowy but not a "scratch" due to weather. Coordinator is Jim Murri. Cues: Evelyn and Ted Petz. You can bet that winsome two-buck bundle in your pocket that I'll gladly track back to do the Downs

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in another year to kick up a little turf. (Hmm. Those absurd words point either to a dirty derby or a dance of chance.—CAB)

### F'REEZE A JOLLY GOOD FELLOW

**Galena (Chicago/Rockford), Illinois** — It all started way back when Dick Waibel of Rawhide Records agreed to add me to his fine staff of recording callers. We had chosen my first song (an oldie, but goodie) and I had practiced it sufficiently with the tape of music only. Now, where to record my voice? Well, caller and record producer (Chicago Country) Jack Berg of Galena owed me a favor and could easily put voice over music in his studio, so the finished master tape could be sent on to Dick in California for final production. Plans were set and I flew through Chicago to tiny Rockford (two hours east of Galena) where Jack picked me up. The recording session went well, and Jack and Pat hosted me in their home overnight. Little did we know it would snow all night, to add to the

foot or two of the white stuff already on the ground. Needless to say, the *slip, slither and slide thru* to Rockford was harrowing; cancelled flights, change of planes and long delays following that were more so, but I made it safely back home, all in one day. So, if and when you hear me (or anyone) call that number, *Somebody Stole My Gal* (Rawhide 182), *think snow* and remember the "rest of the story!" Thanks again, Jack, Pat and Jim. By the way, Jack Berg is one of the few callers I know who sports a distinctive handlebar mustache. (Distinctive? Yes, there's black-bearded Francis Zeller. And we must mention the mustache-beard combo of Jon Sanborn, ASD editor.)

### BARELY BEAR-R-ABLE

**Ocala, Florida** — A good way to bring February to a close would be to spend five days and call four dances in Florida and to warm up a bit in the process. So I hopped a deiced Continental jet and flew to Orlando, then rented a red-nosed

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roadster for a Chevy chase to Ocala. It was an out-of-town location this time (not in the City Auditorium of past years), at the Rolling Greens Community Center east of town. Don Osborne of the Rolling Squares had booked me. Jeanette Chauvin did the cueing, with a little help from husband Leo, caller and hall owner in that area. Lots of excitement that night. Salt 'n Peppers (in polka-dotted patterns) marched for a banner. I slaughtered *Buffy* – realizing again that as a round dancer I flat-out flunk. (But you've been *going in circles* for about 45 years, Stan. –CAB.) I'll be back to this fine club, same time next year.

**Lady Lake, Florida** – Nestled between Ocala and Leesburg, a mile off 27 on 466, is a charming and complete RV park named Recreation Plantation. That's where the Fun Folks dance, and it's where old Minnesota friends Don and Martha Littlefield asked me to visit and call for a dozen sets in the prettiest hall you can imagine. Dinner with the Littlefields, a tour of the park, chats with dancers and the spirited dance itself really made my day. Ocalans, Lady Lakers, the Shadows of Bellevue, Leesburgers, Shindiggers – they were all there – fun folks all! Don called one with me and cued the rounds. Gosh, I really liked Lake Country, central Florida.

#### CARPETBAGGER A'PANHANDLIN'

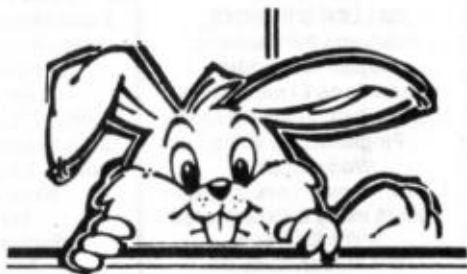
**Tallahassee, Florida** – Taking the more coastal route from Ocala to Tallahassee (19, 98, 27) is funday on Saturday for me, since my little red wagon pulls into all the flea markets along the way, where I browse, but buy little (You buy little all right – a little of this and a little of that and any old postage stamp collections on sale. –CAB). Anyway, it was nice to call one in the 'Hassee area once again, thanks to former U.K. caller Pete Richardson and his Whirlaway Club. It was an MS/Plus Spring Fling at a Girl Scout camp southwest of town, pleasantly rustic. About eight sets found that spot in the woods and we had a bi-level ball. Pete called one with me –dig that cockney accent– he's just redone Coco-

*nuts* on ESP. Owen and Barb Hutchinson handled rounds. The usual after-party eat-out with dancers followed, then lodging with Pete and Annah Jane. A fine panhandle visit.

**Panama City, Florida** – A short hop further west along the panhandle brought me to another favorite place and chance to work again with cuer Bill Bovard in the Grand Square Hall. This was an unusual dance event, since we squared (with me) and rounded (with Bill) for a couple of hours that Sunday afternoon, then did an hour-and-a-half of contras to introduce this prompted style to Bill and Madelyn's Dance-A-Round R/D Club with guests. Tip to callers: contras are a great change of pace and go over well with phrase-conscious round/square dancers.

It's always a thrill to call in the lovely Grand Square Hall, built by P.C. area dancers. The crowd was a bit choice, but the action was refreshingly rewarding. Contra programs never produce a contrary countenance. Bill cued. Caller Jack White was there. Another restaurant after-party. Another short night. Very early next morning – another flight from Pensacola to home for two days, where drifts and drafts had subsided a bit. Cheers! In another two days I would repeat a Florida flitting flight involving the first two weeks in March and a dozen cities in Florida, Georgia and South Carolina. Whatta life! Tell ya all about it next month. Meanwhile, I'll just let Ohio become a frozen, frosty fresco of white while I flee to frolic in the sunny southland again. (Bet they call you the "Abdominal Snowman," don't they? –CAB)

Have an-ICE day! ✓



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# FEEDBACK

With reference to the item in the January 1993 issue under this by-line, I feel I must take issue with Mr. Taylor's point of view, and the claims he makes. His attitude, it seems to me is pure defeatism.

Mr. Taylor begins by suggesting that there are too many movements in square dancing and too much "stratification". Indeed, there is an enormous number of movements available, but no one is expected to know more than a tiny fraction of them. This diversity of calls is probably the best thing square dancing has going for it, for without it, sheer boredom would have driven away those who have moved into the more complex programs.

He wonders why all the basic calls are not used, and I wonder how he knows that they aren't. Has he danced in every club in every corner of the globe to be that certain? The scenario he outlines in

his fourth paragraph is purely ludicrous. Of course the entire complement of calls in any program is not used in one evening of dancing. No one expects it to be, or really notices that it isn't. In twenty-six years of dancing, six as editor of a square dance publication, I have very rarely heard a caller accused of not calling an entire program in one evening. No one at a three-hour dance expects to have all the movements of the designated program called, along with all those of whatever programs lie below it on the ladder of programs, and, of course, they seldom are. As for quarterlies and experimentals, Callerlab does not expect all club/callers to use them. It is a matter of choice. They are there for those who are interested in something a little more stimulating than the standard material their program contains.

Mr. Taylor suggests, further, that all open or public square dances should revert to the 75 basic calls, and the Plus, Advanced and Experimentals be prohibited from them. As one who actually dances everything from Basics to C-1, I can't help but resent such a narrow-minded attitude. He obviously feels that such people have no legitimate rights within organized square dancing, or round dancing, for he indicts the higher levels there, as well. Should such a situation ever come to pass, I'm afraid he would be in for a rude awakening, for it would create an insurmountable division between the basics/mainstream people, and those at Plus and above. I doubt very much that the Mainstream and basics dancers with whom he would be left would have sufficient numbers to form a "national" body, or even, possible, any properly organized local bodies.

His complaint that Callerlab now controls the square dance movement with no dancer input is, in my opinion, entirely false. Those callers who belong to Callerlab, can and do bring with them to the meetings the opinions and feelings of their dancers and are able to express them freely. In addition, Callerlab sends out questionnaires on a regular basis in order to assess the feelings and desires of the majority of dancers. At the same

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time, there are two other organizations which he either neglected to mention, or has no knowledge of — USDA (United Square Dancers of America) and LEGACY (which acts, in effect, as a kind of parent body to the other three). I believe there is a very good liaison between these two sets of organizations, and between them and the dancers and callers, and that both Callerlab and Roundalab are reasonably quick to respond to all of this input.

The notion that Callerlab and Roundalab be restructured into local chapter organizations with a national board (in order to obtain dancer input, I presume) is also ludicrous. In Canada there is already in place a national organization, and a system of local, regional and Provincial organizations, while a complimentary system of four national bodies, and an extensive network of local, regional and State organizations has existed in the U.S.A. for years, and all of these organizations generally work quite well together. To interfere with those sys-

tems, and others like them around the world, would create far more problems than it would solve, and the square dance movement would never recover from it. We would all become "stratified" into island clubs, or failing that, simply walk away from square dancing and look for some other hobby to hold our interest. I truly shudder at that thought.

Mr. Taylor suggests that the square dance movement is "terminally ill", and that only his "drastic surgery" can save it. I suggest that, should the six points he makes under the heading "STOP ALREADY!!!" (with the exception of #3) be implemented, the resultant resentment and division would irrevocably fragment the entire structure and bring it down around our ears. As well, to lay the entire blame for our present recruitment problems on Callerlab, Roundalab and "high level" dancers is grossly unfair and basically untrue.

I have written many editorials on that particular subject, and if there is one conclusion to which I have come, it is that

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the responsibility does not lie with any single facet of the organization. There is a lack of vigor, perhaps understandable, on the part of those most directly concerned with recruiting — the basic and mainstream clubs whose members gradually drift up the ladder — and lack of interest from the clubs already there. That must change. We need vigorous and aggressive promotion of our activity, and that is expensive and time consuming. If we are to grow, we must all pitch in and help, not just snarl at each other, or selfishly insist on our own goals at the expense of the goals of others.

*Charles W. Hubbard  
Ottawa, Canada*

Dear Editor,

I am writing in response to your "Take Aim At Anything" article in the January issue. In it Roy Taylor lumbers out of the past to show a total lack of understanding about the modern square dance situation. Mr. Taylor, who has not been a member of CALLERLAB for

many years, if ever, wishes for a return to a past which he remembers through rose colored vision. His failure to remember the chaos that existed in the square dance world 25 years ago is not uncommon. What concerns me is that the person with this poor memory has chosen to blame all of his troubles on CALLERLAB and ROUNDALAB. As current Vice Chairman of CALLERLAB and a member of its Board of Governors for the 20 years it has existed, I cannot sit by and ignore a stupid and uninformed attack by someone who clearly has chosen to avoid making any contribution toward the solution of problems in the square dance activity.

Even if the past was wonderful, we cannot go back to it. Twenty five years ago there was no agreement on what calls would be used at a dance. At the first meeting of CALLERLAB I came with a letter from the New England DANCERS' organization, EDSARDA, begging CALLERLAB to address the problems caused by the flood of new calls being



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used by callers everywhere. Taylor blames the division of square dancing into programs on CALLERLAB. He obviously forgets the closed clubs, cellar tape groups, snobbish "hot hash" dances and other signs that the square dance activity had already been divided by 1974 when CALLERLAB began. At that time there were three different systems for dividing the activity into programs already underway. Without CALLERLAB we could have ended up with a different set of square dance programs in every region.

Taylor says there is no dancer input to CALLERLAB and then heaps criticism on us for a major accomplishment which we brought about WITH input from organized dancers. He is also, apparently, unaware that CALLERLAB is in direct, active contact with USDA which, to my knowledge, is the only Nationwide dancer organization. If Mr. Taylor would spend less time dreaming about a poorly remembered past and would join with the thousands of CALLERLAB members who are working hard, spending much of their own time and money to make the square dance activity better for dancers, his words would have more credibility. My own out of pocket cost of taking part in the work of CALLERLAB has been well over \$30,000 and I'm sure there are many others who can match that. What part has Taylor played in this effort?

*Jim Mayo  
Hampstead, NH*

### In Defense of Callerlab:



In January's issue "Line of Fire" (page 43-44), the author, Roy Tay-

lor seemingly takes great pride in blaming Callerlab for all the problems of square dancing.

The author states there are 86 Basics and 28 Mainstream movements on the Callerlab list. In actual fact, only 50 Basic and 17 Mainstream movements make up the two teaching list for a total of 67 movements. The ABC's and italicized family groupings only suggest who, how many, which-way, reversals, number of hands to use, standard formations, etc. Callerlab even suggests in print on the Basic/Mainstream list that "Calls in italics may be deferred until later in the teaching sequence." On page 3 of the Callerlab Mainstream definitions, paragraph 2 states "The Basic Program (B) may well be an excellent first year program in some areas." On the same page, paragraph 3 states, "Quite a few responsible leaders within and outside of Callerlab recommended that dancers dance regularly at the program at which they graduated from at least one (1) year before they enter workshops for additional programs of dancing". On the same page, the second sentence of paragraph 4 states, "There should be no pressure for movement from one program to another once a dancer has graduated." How much clearer can it be?

As far as Quarterly Selections are concerned, Callerlab has repeatedly stated in print that "Quarterly Selections are a Caller/Club option". Nowhere has Callerlab ever stated in print, or otherwise, that anyone must use Quarterly Selections.

In Callerlab there are no policing committees to enforce laws. There are no

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Callerlab LAWS. Everything Callerlab has released is a recommendation or suggestion based on experience and good judgement. If a doctor prescribes one pill a day for your illness and you decide to take three a day, do you blame the doctor when your body reacts badly to the extra pills?

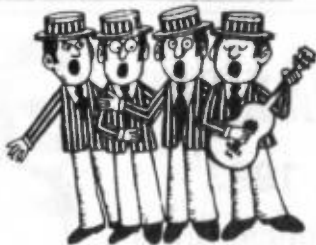
When dancers/clubs pressure callers to call Plus at their dances, what are the callers to do? They call Plus. If they don't, the club will simply hire another caller who will comply with the wishes of the club. Is Callerlab to blame for this?

When a club/caller ignores the Basic level of square dance and pushes class members through Mainstream without a period to dance and become proficient with the Basics before going on to Mainstream, should Callerlab be blamed for this?

When a club/caller pushes newly graduated dancers immediately into Plus before they are proficient at Mainstream, should Callerlab be blamed for this?

The author states that, "Callerlab now controls the Square Dance movement with no dancer input." No organization – Callerlab, the American Callers Assoc., Roundalab, Legacy or Square Dancers of America can control square dancing. I invite the author, or anyone else, to show me in writing where Callerlab ordered, demanded or said you must follow this program. Apparently the program levels RECOMMENDATION by Callerlab was a good idea. We all adopted it then immediately restructured the programs to fit our individual needs. Most of the time this means we try to be everything to everybody because we need their support (money) to keep the club running. Where is Callerlab's "control" in this development?

It is true that Callerlab is not a dancer's organization. Callerlab is an organization for square dance callers, with an international base of communications aimed at keeping callers abreast of what's going on in the square dance world. Another Callerlab goal is to provide a forum



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where callers can further their skills in all aspects of the activity and their profession. Callerlab works for callers with the hope that their efforts will benefit square dancing as a whole. (The BMI/ASCAP licensing negotiations are a perfect example of how Callerlab benefitted callers, clubs and dancer associations simultaneously.)

Nevertheless, Callerlab recognizes the need to work closely with dancer organizations, in the spirit of positive communication and working together. Callerlab does invite representatives of dancer organizations to our conventions. Their input is very important to Callerlab. Callerlab is always willing to work with any organized group of dancers, national or otherwise, to try to resolve problems. However, Callerlab cannot resolve individual club/dancer problems. Only dancer organizations can do that.

The "Line of Fire" author's statements on page 44, paragraph 1 about Callerlab being responsible for higher income levels for "professional callers" is, in a way,

a true statement, but not in the context the author uses. Many callers/teachers (professional or otherwise) have increased their income level by taking advantage of Callerlab's training materials, international communication system, and a multitude of informational programs to improve their calling and teaching skills. I dare say every time the author improved himself in his normal job, he expected and fought for a raise. Self-improvement is a big part of what Callerlab is all about. If a caller/teacher does not take advantage of the self-improvement programs and thus loses out on monetary benefits, then don't blame Callerlab! Most income increase, however, is due to inflation.

It is very obvious the author is distorting Callerlab levels, suggestions, and recommendations to suit his own purpose. I, for one grow weary of callers, dancers, clubs and dance leaders in our activity using Callerlab as a whipping post for our own mistakes. Yes, I said "OUR MISTAKES," for I am as guilty as



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anyone else. For once, let's be honest with ourselves. The established Callerlab list of dance levels is not the problem. Problems are caused by misuse and abuse of these levels by callers, dancers, clubs and dance leaders who do not understand how the levels were meant to be used.

All of us as individuals are to blame – not Callerlab. We callers, dancers and clubs chose higher levels – not Callerlab. We chose to cater to all levels at an open dance – not Callerlab. We are the ones who forgot about the newer dancer coming into our activity – not Callerlab.

The world is moving at a rapid pace into the 21st century. Square dancing is regressing instead of keeping up with the pace. Had we chosen the Callerlab programs as intended, we would be moving into the 21st century as a well-organized, up-to-date activity, with a place for everyone.

Now it's time to quit looking for someone or something to blame. It's time to regroup and take a second look at our individual club programs.

It's time to reinstate the Callerlab Basic 50 programs as a new dancer entry destination level taught in 15 weeks and to provide a place for the newer dancers to dance the basic level 1–50 on a regular basis, on a separate night from the Mainstream club. Allow new dancers to progress to higher levels when they are ready, at their own discretion.

It's time to create Mainstream dancing as a separate dance using the Callerlab program 1–67 on a separate night away from Basic and Plus dances.

It's time to create Plus dancing as a separate dance using the Callerlab program 1–67 + 28 on a separate night away from Basic and Mainstream dances.

Mainstream and Plus dancers have worked hard to attain their levels of dancing and should be allowed to dance the whole evening at their level and enjoy it without interruption.

Most important of all, it's time for each and every dancer to make up his/her mind to support all of the levels they are capable of dancing, whether it be Basic, Mainstream, Plus, Advanced or Challenge because the dancers at the other levels are our only source of dancers to come into our level. This was Callerlab's original intent in creating the levels.

You may say levels create separation of dancers. I do not believe this. We as callers and dancers create the separation by not supporting the other levels we are capable of calling/dancing. We also have created separation by dancing star tips of higher levels at an open dance. "Separation is a decision made by the individual."

It is also time to quit living in the past. The world will never go back to what "used to be". Dancers expect and deserve a modern, organized and well-planned program "to fit the needs of today". The Callerlab programs are designed just for that purpose. If you don't use them as they were intended, then don't blame Callerlab.

Callerlab has done its part. It's time for us to do our part!

PROUD TO BE A MEMBER,

*Wayne McDonald  
Blountville, TN*

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# Creative Choreography

*by Lee & Steve Kopman*

## CHOREO

**T**his month let's look at some sequences using the plus quarterly transfer the column written by Lee.

**STARTING FORMATION:** Columns

**DEFINITION:** #1 & #2 dancers in each column circulate 3 spots (working slightly wider than usual, to give the centers room) and Face in. (Action like a track 2 and face in.) Meanwhile, the #3 & #4 dancers circulate one position, then cast-off 3/4 and extend.

**ENDING FORMATION:** Parallel waves.

Heads square thru four, pass the ocean, grand swing thru, hinge, transfer the column, centers trade, hinge, circulate, R & L grand.

Heads pass the ocean, extend, spin chain and exchange the gears, ladies run, couples hinge, tag the line one half, transfer the column, split circulate, scoot back, R & L grand.

Heads star thru, double pass thru, track two, explode touch one quarter, transfer the column, split circulate, swing thru, circulate scoot back, extend, R & L grand.

Sides square thru three, separate around one, touch one quarter, transfer the column, men fold, double pass thru, ladies trade, star thru, bend the line, pass thru, wheel and deal, dixie grand, LA

Heads touch one quarter, centers walk and dodge, pass the ocean, hinge centers trade, transfer the column, men u turn back, centers right and left thru, all touch one quarter, circulate, circulate, men run, right and left thru, swing thru, R & L grand.

Heads star thru and spread, touch one quarter, transfer the column, girls fold, double pass thru, peel off, touch one quarter, circulate, transfer the column, hinge, R & L grand.

Heads touch one quarter, ladies pass thru, centers slide thru, ends trade, centers touch one quarter, transfer the column, centers trade, ladies trade, load the boat, LA.

Sides pass thru ocean, extend, explode touch one quarter, circulate, centers trade, transfer the column, extend men recycle, trade by, star thru, wheel and deal, LA.

Sides square thru two, pass the ocean, hinge, transfer the column, split circulate, men run, ferris wheel, dixie grand, LA.

Heads star thru, double pass thru, peel off, touch one quarter, triple scoot, transfer the column, men run, square thru four, trade by, LA.

Heads lead to the right, circle four, break to a line of four, right and left thru, roll away, centers roll away, touch one quarter, transfer the column, hinge, circulate, R & L grand.

Heads star thru, double pass thru, track two, explode touch one quarter, transfer the column, split circulate, swing thru, circulate, scoot back, extend, R & L grand.

Heads pass the ocean, extend, swing thru, men run, bend the line, touch one quarter, transfer the column, centers trade, men trade, star thru, trade by, LA.

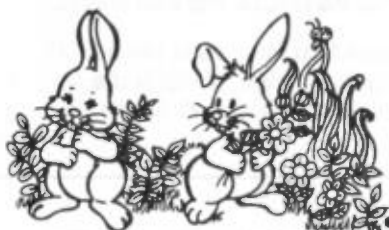
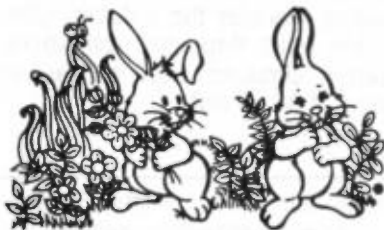
## AS A VARIATION OF TRANSFER THE COLUMN:

**TRANSFER AND:** This means the lead 2 people of the column do a normal (or circulate straight ahead) to form a box of 4 in the center. Those trailers take the call after the word transfer.

Heads square thru three, separate around one, touch one quarter, transfer and centers walk and dodge, men separate around one, pass thru, ladies across fold, star thru, wheel and deal, pass thru, LA.

Heads pass thru, separate around one, touch one quarter, transfer and men scoot back, men hinge ping pong circulate, extend, hinge, extend, R & L grand.

Sides pass thru, separate around one, pass thru, partner trade, touch one quarter, transfer and ladies hinge, extend, ladies trade, load the boat, LA.



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# THE KOREO KORNER..... by Steve

This month let's take a look at the popular figure:

Heads Square Thru 4  
Touch 1/4  
Split Circulate  
\*\* Boys Run \*\*

Replace the Boys Run with **\*\*HINGE 1/4\*\* THEN**,

- |              |              |                |
|--------------|--------------|----------------|
| 1. Circulate | 2. Circulate | 3. Ladies run  |
| Recycle      | Swing thru   | Bend the line  |
| LA           | Extend       | Pass the ocean |
|              | R & L Grand  | Recycle        |
|              |              | Pass thru      |
|              |              | R & L Grand    |

Replace the Boys Run with **\*\*MEN FOLD\*\*** then,

- |                  |                     |                      |
|------------------|---------------------|----------------------|
| 1. Ladies square | 2. Ladies pass thru | 3. Ladies swing thru |
| thru three       | Touch one quarter   | Extend               |
| Star thru        | Circulate           | Ladies trade         |
| Men trade        | Men run             | Pass the ocean       |
| Circulate        | Ladies hinge        | Recycle              |
| Wheel and deal   | Diamond circulate   | Square thru three    |
| LA               | Men swing thru      | LA                   |
|                  | Flip the diamond    |                      |
|                  | Scout back          |                      |
|                  | R & L grand         |                      |

I hope this helps expand your horizons. For information on Steve & Lee Kopman's Callers School, August 23 - 28 in Knoxville, TN write me at 1305 Whitower Dr., Knoxville, TN 37919.

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The "Line of Fire" column in the January issue of *AMERICAN SQUARE DANCE* features an article from Roy Wheeler, who lets go with both barrels in an attack on callers, dancers, Callerlab, and Roundalab. However, most of his claims do not hold up well under examination. Mr. Wheeler begins by saying that there are too many movements in square dancing, and all the levels will ultimately relegate the activity only to retirement centers and folk festivals.

We agree that the MS list is too long for practical (single season) teaching in many areas. For many years we have advocated removing many of the "driftwood" calls that rarely get used beyond classes. Mr. Wheeler claims the reason so many MS moves are not used at open dances is because there is not enough time to do them all in a three hour dance.

Even if we allow all his other figures (5 minutes to get squares up for each tip???), the biggest error is in his estimate of the amount of time necessary for a call. He allots "only 30 seconds" per call and implies that this is not enough (in 3600 seconds). Surely Mr. Wheeler calls more than 16 movements in an 8 minute patter. Does he really only use seven calls in a 3 1/2 minute singing call?

The longest call on the MS list is Grand Square -- a 32 beat move that takes 16 seconds to perform correctly. The vast majority of MS calls take far less time. At 5 seconds per call (conservative) we get 720 calls in an hour.

It is true that square dancing seems to be thriving in those retirement centers that run up to 3 sessions daily and cover levels from beginner through Challenge. However, square dancing is also managing to survive rather nicely in the Greater Bay Area surrounding San Francisco (not a noted retirement community). Anywhere within this region you can find multiple clubs and multiple levels of dance on any night of the week with the exception of Saturday nights when we have multiple open dances (hoedowns) available at multiple levels. We like to think our area is special in many ways, but surely it is not unique in the square dance world.

Mr. Wheeler blames Callerlab for the "deplorable" development of levels and demands that we revert to the era of the Basic 75 and prohibit anything from Plus on up at open dances



as "the only way to save square dancing." There are several fallacies in this thinking.

First of all, back in the "good old days" of '52 and '63 when we each learned to dance, there were already multiple levels -- the revered Basic 50 and Basic 75. We also remember many groups that proudly labeled themselves "advanced."

Contrary to Mr. Wheeler's claim that Callerlab has "fostered a proliferation of calls", we have actually seen a decrease in new-call development since Callerlab began its efforts to stabilize and standardize the lists. In 1972 our note service was publishing an average of 40 new calls an issue. By 1992 this average had dropped to 8.

As for saving square dancing, what would happen if someone were able to establish himself as dictator of the SD world and prohibit anything above MS. All our current demographics show that the square dance community is composed of about 50% Mainstream dancers and about 50% Plus and above. Does anyone seriously believe that the latter 50% would go back to dancing only MS even if there were sufficient callers capable enough to make that program ever varied and interesting?

The Santa Clara Valley Dancers Assn. holds an annual 3-day dance. For the last several years they have had a fulltime hall for Plus and one for Advanced. The

two halls currently have about 90 squares of Plus and 50 squares of Advanced. The MS hall was dropped several years ago because it had less than 5 squares. If the weekend were returned to the days of only a MS hall, the event would undoubtedly cease to exist.

Mr. Wheeler goes on to condemn Callerlab because it "controls the square dance movement with no dancer input," and blames "dancer federations and associations for abdicating their local and national control." First of all, Callerlab is an international association of callers. However, all members of Callerlab are employees of dancers. If Mr. Wheeler thinks those employees are not concerned with the wishes and interests of their employers, he has missed all the discussion groups, panels, committee meetings, and general meetings as well as hallway, coffee-break and dining-table conversations at the last 19 conventions.

Secondly, and perhaps most importantly, let's be reasonable. No group has ever "controlled" square dancing. Nor should it on any level!! Dancers tend to create the program they want. We have known dancers to begin calling just because there was no one available providing the desired program.

Square dancing is a folk activity that gets its life force from the people dancing it — not from some entity, Callerlab or czar, making rules. ✓



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# DANCING TIPS

By Harold Bausch

**T**here is one fact of life we seem to forget – no two people are alike. No two callers are alike. No two clubs are alike.

Sure there are a lot of similarities, but none exactly alike. It is this fact that has stymied us for years in trying to make all clubs dance alike, all callers call alike. It just won't work.

There has been a lot of discussion about Dance By Definition and All Position Dancing. The terms cause a lot of hard feelings, and many callers tried to be governed by such labels. The fact is, no two callers really see them alike. Another fact – most callers use some APD – but each to a different degree than others.

The big problem started years ago when some dancers complained that they didn't like to go to a dance and have callers using calls they were not familiar with. Therefore – we tried to make callers all call alike.

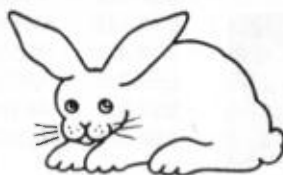
In years gone by, most clubs had their own caller, and the big challenge then was to dance at another club, to another caller. You had to learn his "Lingo" – his way of putting calls together, and his way of phrasing the calls. If a dancer really wanted to be able to do his calls, then they had to dance to him a few times. What a blow to a dancers ego to find that he/she did not know it all! Actually, it wasn't a case of knowing it all – just a case of doing a different type of dancing, to a different type caller.

I remember what a "kick" it was to walk into a hall and dance to a different type caller – what a change! Each caller was different. it was a real learning experience. Some – like Les Gotcher, seemed so different, but could get you through calls and maneuvers we had never done

before. Some callers we enjoyed, some we didn't. We went back to the ones we enjoyed. So there was the challenge for the caller – make the dancers succeed.

It is possible that we have lost some of this challenge. We may have lost the difference in callers. Today, callers are guided by a list of calls, called a program. But – in fact, we had variety years ago with the variety of calls a caller used "in his own program."

Today, each of us callers still use certain calls more – certain calls less. Admit it or not, we have our favorite series of calls, destined to be used more, because they are more enjoyed. Can we find a "program" that fits all callers and all dancers? I doubt it. The only "program" sure to succeed, is a caller you really enjoy.



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GRAND  
ZIP



Dear Editor,

Please find enclosed my check to cover another year's subscription to your fine magazine. I enjoy reading your articles on the things that are happening in the square dance field today. I especially enjoy the Creative Choreography section and Steve Kopman's Korner. Thank you again and keep up the good job.

Tim Schrader  
Blythe, CA

Dear Publishers/Editors of ASD,

If your February issue is your future plan for ASD, I need a refund of subscription money to cover issues from February to August, when my subscription will end.

My husband and I have subscribed to ASD since 1983 or '84 when we graduated from Round Dance Basics and began our first square dance class. After dancing several years we gave in to pleas to start a round dance Basics course for members of our club; ended up cueing for several clubs in our area.

I always looked forward to my new issue of ASD because it listed the most popular dances across the nation, and often was the first to notify readers of the current ROQ's suggested by Roundalab – at all phase levels. I thought this method of notification a fine idea for providing some rounds that dancers could enjoy even when they were away from home territory, so I always tried to buy those records, teach the songs and dance them at the three clubs, which I did regularly.

Flip Side Round Dance Record Reviews were also useful to me in that they were pretty accurate about phases, music and difficulty. I thought the thumbnail sketches of cuer couples' biographies gave honor to couples all over the na-

tion/world, bringing pride, not only to those leaders, but to the dancers in their clubs who were also your ASD subscribers.

It seemed the last few issues had only Phase III dances for Cue Tips (not February, I was pleased to note) instead of the most popular Phase II dances.

February's issue lacked all the round dance articles and features except the Cue Tips page. Without these features your magazine has reduced value for me and is not worth my investment. If you have decided to do without them, please refund the balance of my subscription. Thank you.

Sincerely,

Judith M. Doane  
Elmira Heights, N.Y.

*(Editor's Note: Sorry about that! It was an oversight caused by a sleepy editor.)*

#### IT'S A MIND GAME!

Square dancers say we are not getting those from the lower levels to move up.

I suggest there are two types of square dancers – those that view it as strictly social for one night a week and Saturday night and those that like chess.

Should we force those who want to play chess to endure endless "over and back", "up to the middle and back", etc.?

Should we in demo's shown phantoms, blocks, once removed and triple boxes – parallelograms?

The individual, once given the "jargon" can read and understand the lower level calls. A rapid teach could cement the calls "obvious to the casual observer."

I could not read the first definition book I bought. However, when I learned the "jargon" I could read it.

This may help to start the California Earthquake we need in square dancing.

Yours truly,

David B. Shelton  
San Rafael, CA

Dear Friends,

We enjoy your "American Square Dance" magazine and read it with great interest each month.

I have enclosed a flier concerning an exciting square dance activity we hold in eastern Colorado. Would you please place it in your DATELINE section of your magazine? Thank you.

Sincerely yours,

Jerry Hutton

Sirs,

Enclosed please find my money for my American Square Dance magazine. I really enjoy getting them and I read them all the time. Thank you.

Esther Homburg  
Necedah, WI

Editor,

Just read my February '93 issue. The letter from Bob & Shirley Barnes made me check our mailing label and was surprised when it read "0293"! I can't believe we didn't renew earlier. Enclose is my check.

Larry and I host the Cooley's Bloomin' Dance each year, and would like to thank you for including the dance schedule in "DATELINE."

We are looking forward to the '94 Convention in Oregon. Hope to see you there!

Sincerely,

Judy K. Nunn  
Salem, OR

Jon & Susan,

First, we would like to mention we look forward to ASD every month. It gets easier to read each month. The layout always seems to improve. The typos get fewer and fewer. You are all doing a great job.

Attached is an article I wrote in 1991 and never got around to sending it on to you. If it is too old, forget it. If it still seems useful, use it.

I am a Callerlab Associate Licensee, doing an occasional one night stand or a guest tip. Everywhere we danced on this trip I was invited to call a tip. Of course we were plugging the 1992 Nationals in Cincinnati also.

P.S. We really loved your article on Henry Ford and Benjamin Lovett. We could use more of this kind of reading.

Norb and Mary Rolfsen  
Oxford, Ohio

Greetings,

We would like very much for your publication to advertise our Spring Festival in "Dateline", which will be held here in Wichita, Kansas.

Thank you very much for your efforts and thanks especially for the time and effort you expend toward the ASD Magazine as well as the good material you publish. We are subscribers of the magazine and look forward to its arrival each month.

Sincerely,

Lee & Sue Dodd  
Wichita, KS

I have been square dancing since I graduated from two mainstream/plus classes, both taken simultaneously, ending in early 1988. When we learned to square dance we were taught that ocean waves were done with hands held up in the air, just touching. Then, when learning advanced dancing we found out, only after going through three classes before actually enjoying dancing, that different dancers have different rules as to how the hands are held when in ocean waves. This is very confusing, to say the least, and also can be painful at times. I was made to understand that square dancing was universally the same. Many a time a woman has come at me with her hands down, only to stab me with her long nails, because when the hands are coming at you the nails become like a weapon.

I was told that the reason for the hands down was because at some time past a teacher said that the hands should be kept down to show that we were advanced dancers. What an egotistical thing to say. It is as if we are to be recognized for doing something great and wonderful. We are only dancing at a level that is a little more challenging because of the mental stimulation and challenge it provides and not to be noticed by others. Now if the rules are not consis-



tent, then it takes the fun out of dancing at a higher level. What is proper at lower level should also be right at a higher level. There should be a standard in square dancing, with the rules being consistent at all levels. I myself think that the hands up rule should apply all the way through because it gives you the opportunity of just touching as you swing through, rather than grabbing the hands. It is true, though that hands down will also give you the opportunity to just touch hands, but if it is learned one way at one level, then changed at another it makes for confusion.

There are times while doing advanced dancing that plus level calls are used in combination with the advanced calls. Does that mean that now what we did automatically (hands up for ocean waves) is to be done hands down simply because it is done at an advanced dance? How confusing!

Just what does the organization Caller Lab stand for? Does it not try to set up standards for the teaching of calls and also the teaching of the Caller? I have been in five A-1 classes and every caller taught us hands up, but yet every time we go to a dance we end up in a square where the hands are down and then when the mind starts getting confused, the rest of the calls are very easily mixed up, because the mind is already thinking it is doing something wrong when the other dancers are doing something different from you. I take notice that the other dancers also become confused and start to make mistakes, just as I do when this happens. So one can see that this not only mixes me up, but the other dancers in the square. I really think something should be done to make the calls standard all through the different levels of square dancing. How about it square dancers (callers too), let's hear from you. Let's also hear from Caller Lab.

Your Comer Lady,

Janyce Heinrich  
Pasadena, California

Don't Got NO Partner — **TOO BAD!**

I have been dancing **SOLO** for 45 years. I have had a few partners of the opposite gender, but not many. The woman from Wasco, TX needs an attitude adjustment. **Learn to dance the man's part.** Don't just sit there and say, "I can't do that," give it a try. I started with beginning lessons. I dance either part through A2 and some Phase 5 round dances. The only problem I have is with some of the round dances; I can't always remember the specific part, but I make the cuer laugh with my mix ups. My favorite is NY, NY. If I am dancing by myself when they say reverse the box, I'll do a jump turn around and change to the male or female part. However, I don't like being called Gay or Queer by the dancers. I also get tired of dancers asking me if I am the boy or girl. Folks, the man stands on the left, the woman on the right, you learned this the first night. **"They's just PARTS!!"**

Some clubs won't allow women to dance together; don't go to them.

I teach a community dance program and I have just started to play around with cueing rounds. At conventions I prompt Contra dances.

I obviously like to dance. What, me worry? — NOT!

Judy Weger  
Bay Village, OH

Dear Jon & Susan,

Please renew my subscription to your fine magazine. It is interesting to read the views of contributors regarding attracting and retaining dancers. We must cater for the **BACK TO BASICS** movement. I was delighted to see your March '93 advertisement of the **BLUE-GRASS DANCE HOLIDAY** featuring Stew Shacklette (whom I met at Callerlab '84 in Chicago). It is good to see the emphasis on quick teach material and traditional square dancing. (I have enjoyed my own traditional square dance band for the last 20 years.)

Best wishes.

Sincerely,

Geoffrey Barnes  
New Zealand

Dear Jon and Susan,

Whenever I pluck American Square Dance Magazine out of whatever current wrapper it may be in, quite often the first thing I read is LINE OF FIRE. When I received the January 1993 issue, that is what I did and the fuzzy-headed, inaccurate fumbblings of Mr. Roy Taylor so upset and infuriated me that I determined to sit down at the first opportunity and put on paper something that might give a more accurate and sensible viewpoint of the subject. I hereby submit my refutation of his article for your consideration and possible publication under the by-line, LINE OF FIRE, when time and space permit.

My wife and I have been dancing for twenty-six years, the last six as editors of Square Time, and members of the board of Directors of EOSARDA, and feel that we have gained from our experience a fairly good grasp of what is happening at the various national, regional and association levels, both in Canada and the U.S.A. It is our firm belief that the square

dance movement is not nearly so badly off as people such as Mr. Taylor would have the dancing public believe, and I become vexed at those who sit back and take pot-shots at the people who work so hard to make the movement a success. It would be interesting to become privy to the number and nature of letters you receive as a result of Mr. Taylor's efforts.

We read each issue of American Square Dance Magazine thoroughly and, through your kindness, use it consistently in our own publication. It has become to me, the bible of square dancing, and I would be lost without it. We long admired Stan and Cathie Burdick (and still do), but must admit that you have brought to ASD something of a renewed vigor without losing sight of the form and principles originally engendered by Stan and Cathie, and the Editors of ASD's predecessor, "Sets in Order." Keep up the good work, and all the best to you in the future.

Yours in Dancing,

Charles W. Hubbard  
Ottawa, Ontario, Canada

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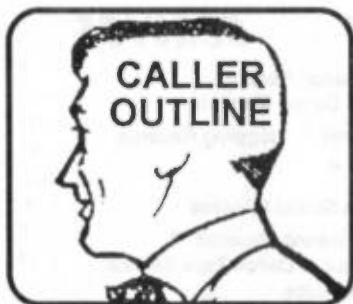
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**ED FRAIDENBURG**

**T**his month's profile is our own Ed Fraidenburg. Ed started square dancing with his girlfriend, Phyllis, now his bride of 32 years, in Tucson, Arizona in 1959.

While dancing with Desertaires Square Dance Club, their caller, Jim Stogsdill, noticed Ed calling along with him as he danced. At the end of the tip Jim approached Ed with two records, a hoedown and the singing call Kingston Town. Giving the records to Ed, Jim said, "Practice these and you can call a tip at the next dance." Ed has been calling ever since.

Ed has called in 48 states as well as Canada, Mexico and Europe. He has recorded several singing calls and round dances as well as writing the CREATIVE CHOREO column for 17 years.

Ed and Phyllis had the pleasure of dancing to Marshall Flippo in 1960 and "Flip" has been Ed's idol from that day forward.

Ed and Phyllis have two beautiful children, Sara who has two equally beautiful boys, Ken and Aaron, and Mark who has



been in the Navy Nuclear Program for 12 years.

They live in Midland, Michigan where Ed calls and Cues for several clubs and conducts workshops and classes. Ed has taught at least one Beginners class every year for 32 consecutive years.

In his spare time, Ed drives a Tow Truck, works crossword puzzles and makes wine.

Ed and Phyllis would like to express their heartfelt gratitude to AMERICAN SQUARE DANCE and the great staff.

We have enjoyed our association for 10 these many years. Although Ed is retiring from writing the column, he will continue to travel and perhaps travel more.

Hope to see you somewhere in a square!



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# DANCING ON TOP OF THE WORLD

by Norb Rolfsen

**J**ust after the 39th *National Square Dance Convention* Mary and I headed north in our pint-sized RV. It is an '85 Ford Super E-150 van with a sport roof and almost everything we need; including sink, refrigerator, queen size bed and even a port-a-pot.

Of course we could never leave home without our *National Square Dance Directory*. Have you ever figured there was a dance ahead and when you arrived found they changed nights or have gone out of business? Driving through Canada you find another problem. It seems many places are closed for the summer.

This didn't keep us from having fun through Alberta though. Do you like malls? They have one in Edmonton, Alberta that will make you question if you have ever seen one before. I could write a page on the West Edmonton Mall alone. As a tease I'll just say that besides the hundreds of stores, they also have a hotel, inside beach, amusement park, shows and displays. It covers eight city blocks.

Just 367 miles northwest you are on the very interesting Alaska Highway. Almost all of it is paved. The scenery is spectacular. Travelers on the Alcan can begin dancing in Tok and continue on to Delta Junction, North Pole and Fairbanks. If you take the Ferry you can continue dancing right on to Juneau and Ketchikan.

Fairbanks was our first square dance stop. The city has a population of about 72,000. They have a park named "Alaskaland" where they have a Salmon bake, kiddie rides, curio shops, a show house and a *dance hall*. It is billed as the "Farthest North Square and Round Dancer Center". There is square and/or round dancing every night. On Tuesday evening we danced with the "Prospect Squares". Dub Bartel does the calling. About ten o'clock that night, while taking



a break on the porch, we looked up and saw a beautiful double rainbow. In late July the sun goes down about 11 and rises about 2 a.m. The sky never really got dark. You do miss the stars though. Of course they have their share of stars during the winter when Fairbanks has only a couple hours of daylight each day.

Then it was off by plane to Barrow. Barrow is the most northern city in the United States. As they say, "It's the top of the world." We had been told someone has a square dance in Barrow, but when we inquired we were told our contact was dancing in Fairbanks that night. Barrow probably isn't like you imagine. The only ice or snow we saw were the icebergs, left over from last winter, in the Arctic Ocean.

Back to Fairbanks. We went back to Alaskaland that Saturday and danced with the "Polar Promenaders." Lynn Davidson calls for them. Daryl Clendenon came by with about eight squares from the lower forty-eight. Daryl is a national caller from Portland, Oregon.

After a day in Denali Park it was on to Palmer. Palmer is a town of 3,000 on the Glenn Highway. I think I could easily make this home. At this time, I might add that Alaska has one of its State Fairs in Palmer. This is the region where they grow the big vegetables. The winning cabbage this year was 84 pounds! Saturday evening we danced with the "Paws & Taws" to the calls of Frank Laymon. The people were so nice. They invited

Mary and me to march in the State Fair Parade with their float. We even had a delicious moose dinner at one of their homes.

Our next *square dance* stop was about 40 miles southwest in Anchorage, a city of 219,000; the largest in the state. Every pole along fourth and fifth streets from "C" to "F" had a basket of beautiful flowers of purple and yellow. Flower gardens everywhere. They also have a nice hall called the "Anchorage Square and Round Dance Hall". Their Wednesday club is "Singles and Doubles". This hall is also used every night of the week for square or round dancing or teaching.

Our travels took us throughout the Kenai Peninsula but we took a few days off from dancing. Then around and down to Valdez and back to Palmer. That next Saturday Mary and I walked in the parade handing out fliers for the club, danced for the reviewing stand and then went to the Fair. That night we danced on stage. We had more fun!

You may ask, "How are the campgrounds in Alaska?" There were new sites in almost every city we visited. They were all very nice, clean and had all facilities. Just be sure to visit the Visitor's Center in each city before anything else.

Our van took us to Haines, where we boarded the Alaska Marine Highway Ferry. This took us to Juneau, then to Ketchikan, then to Prince Rupert, B.C. We disembarked at each of these ports and took in the sights for a day or two in

each. Due to poor planning on my part we missed dances in Juneau and Ketchikan.

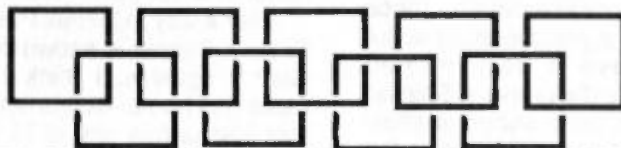
Over mountain and dale the roads took us to Vancouver, B.C. Again, we didn't allow enough time to see everything. Plans are to take in one of Canada's Nationals here in a few years. It is a beautiful city with lots of flowers. The best way to get to town is by the "Sky Train"... completely computerized rapid transit that is elevated in the suburbs and subway downtown. All stations are bright and clean. That evening we drove to Barnaby, a suburb of Vancouver, to dance with the "Royal Swingers". Their caller is Steve Edlund.

On our way home we thought it might be nice to visit Salt Lake City, so we traveled south to Utah. In to the *Directory* once again. The second call got us Dave and Noleen Jessup. They gave us directions to their house. In their side yard they have built a square dance hall. This is where "Pair-a-Dice" dance. We had only one square but we had lots of fun. Dave taught me much about calling that night. We didn't leave until two a.m. Then it was non-stop home to Oxford, Ohio.

We may never have another vacation like this again. It was great! We took eleven weeks. We would do it all over again with more planning to do more dancing.

Written in 1991...submitted March, 1993 by Norb Rolfsen, Oxford, Ohio

## INTERNATIONAL ASSOCIATION



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## Michigan Council of Square & Round Dance Clubs

Welcome Country and Western line dancers to a permanent position with Michigan Square, Round and Folk Dancers. We join so many states who already have Country and Western dancing in their conventions and state organizations. The callers and leaders association will grow now that they can accept the teachers from Country and Western. As we grow may we meet new neighbors and friends. We need new and young people to help our Square, Round and Folk dancing clubs grow and maybe form new clubs.

We are maintaining the dress code. All dancers should adhere to square dance dress, or prairie dress for Country and Western, and men with long sleeve shirts.

## What's Going On In Square Dancing

The 1993 convention is all set, only we need to get our reservations in before we make a decision on the Country and Western dance floor and Round dance room for Phases I and II dancers. Mail reservations to LLOYD and Linda Catey, 3462 Doane Hwy., Grand Ledge, MI 48837, (517)645-7417.

We still need a slogan for the year 2000. Submit as soon as possible to LLOYD and Linda Catey, who will be our chairmans for the national Square and Round Dance Convention if we get the bid for the year 2000.

If you would like to know about other Michigan happenings, we have subscriptions to the Michander at \$6.00 per year. For this, also contact Lloyd and Linda Catey. Boy, they really are go-getters! Active members are encouraged to be part of the excitement of square dancing.



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For our 1994 convention there will be a raise in dancing fees to \$15.00 and after August 1st, 1994, \$19.00 per person.

Again, thanks to our friends in Country and Western dancing. May we learn from each other and broaden our dancing abilities.

### Minnesota State Square & Round Dance Convention

**S**quare thru, do-si-do, promenade. The floor fills with colorful, swirling skirts as couples move to the music and the caller's directions. Is this a scene from an old western movie?

No, it's the 42nd Convention of the Square and Round Dance Federation of Minnesota, Inc. The 1993 Convention will be held in Duluth on June 11, 12, 13 and "THAT'S THE PLACE TO IN '93." What a terrific site to be holding this Convention in the enlarged and beautiful Duluth Entertainment and convention Center (DECC).

The featured square dance caller for the Minnesota Square and Round Dance Convention is Mike Hogan from Omaha, Nebraska. Ed and Gloria Kilner from Indianapolis, In-

diana will be our featured round dance leaders. Many of you have already danced to their calls and cues, but for those of you who haven't you are in for a treat and a great weekend of fun-filled dancing. The '93 Convention will feature dancing for new dancers, Mainstream, Plus Round dancing, Contra, Folk, Line dancing, Country Western and the more advanced types of square dancing.

The public is welcome at any time, at no charge, to come and enjoy watching the colorful dancers. For additional convention information, contact the convention chairpersons, Bert and Gladys Caswell, (218)829-8162 or Dory and Dot Mesch, (218)568-5612.

### Michigan Dance Heritage

**M**ichigan Music, song and Dance returns for its 7th year to Camp Cavell in Lexington, Michigan, September 24-26, 1993. Once again, folks from the length and breadth of Michigan as well as neighboring states and Canada are joining together in September for a weekend of music, dancing, crafts and singing. The old log dance hall at Camp Cavell

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Silver: M 6-10, W 7-10

White: M 5-11, N 6-10 1/2, W 5 1/2-10

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will resound with "allemande left" and "ladies chain across the set" to the tunes of the dulcimers, fiddles and banjos of the live old-time dance bands. Located just north of Port Huron on the lake, the Michigan Dance Heritage folks and Camp Cavell offer a multitude of workshops from Michigan Ballads to Dance Band Techniques, Couple Dancing to Square Dancing and Contra Dancing to English Country Dancing. This is all set in a soothing, wooded retreat with rustic sleeping lodges and a huge log dining hall.

In addition to a multitude of Michigan artists, featured this year are dance instructors Susan Elberger, Dean Wooden and Tomas Chavez and piano virtuoso Bob Pasquarello. The weekend registration includes the Friday and Saturday night Dance Parties, all meals from Saturday breakfast through Sunday lunch, lodging and tuition for all workshops. More information and registration forms can be obtained by calling (313)769-1052. Michigan Dance Heritage is a Center of the Country Dance and Song Society of America.

## LEGACY

The eleventh session of LEGACY International will be held in Toronto, Ontario, Canada May 13-16, 1993. The site will be the beautiful Bristol Place Hotel near the airport.

The theme for the conference is "Hands", which will be carried out in many ways from joining hands in the dance to reaching hands across the border, since this is the first LEGACY session to be held in a neighboring country. Program chairmen Stan and Cathie Burdick announced that the program sessions will include reports of the latest LEGACY survey, a report on the Summit Meeting held last June, plans for building better clubs, a sharing of success stories, Country Western dancing and its similarity to square dance activity, establishing Community Dance Programs and a panel discussion on the various aspects of The Family of Square Dancing.

Committee meetings will be held and the attendees will have a few free hours in which to tour Toronto.



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### **WESTERN DANCING with Peggy & Chuck Keim**

- ☐ Line and Partner Dances

### **CONTRA DANCING with Hal Rice**

**N**



Chairmen Pres and Kay Minnick will pre-side at business sessions and lead a discus-sion of LEGACY goals for the future. Since LEGACY was founded in 1973, the Awards Banquet on Saturday evening will also be an anniversary celebration.

For more information on LEGACY and its upcoming biennial meeting, write to Al and Vera Schreiner, executive secretaries, 1100 Revere Dr., Oconomowoc, WI 53066.

### Mesa, Arizona

**Q**uoted from the Tribune Plus, Mesa Ari-zona, February 18, 1993 edition:

Stan and Cathie Burdick made excellent progress with this magazine and Jon and Susan Sanborn have continued to make it a *must* publication for anyone interested in any facet of square dancing.

If you are not a subscriber yet, at least send for the January\* issue. Several interesting articles cover square dancing in China's Tiananmen Square, in Germany and other locales around the world.

For me, every square dancer should have a copy of Dave Taylor's comprehensive ac-count of Henry Ford's years of promoting square dancing. It's also in the January edi-tion of *American Square Dance Magazine*. The issue is priceless, but it will only cost you \$2.50.

In my columns I have frequently referred to the Benjamin Lovett story. From here on, I think I'll just copy Taylor's account piece-meal. If you haven't subscribed, go ahead, it's worth it: *American Square Dance Maga-zine*, 661 Middlefield Road, Salinas, CA 93906-1004. Yearly rates are \$20 in Amer-ica, \$23 in Canada and \$32 overseas.

### '93 BUFFALO WALLOW

#### IT'S SPRING TIME IN ALASKA!

Come to the ANNUAL Buffalo Wallow Square and Round Dance at the end of the Alaska Highway, Delta Junction, ALASKA May 28-31 1993.

Caller: Rusty Fennel  
Cuers: Gary & Bev Kersey.  
Information:  
Buffalo Squares, POB 133,  
Delta Jct, AK 99737;  
907-895-4644



Submitted by Harriet Miles, Tribune Plus, Mesa, Arizona

\*Note: COPIES ONLY of mentioned ar-ticles available.



### 42nd National Square Dance Convention

#### COUNTRY WESTERN HALL

**A**t the 42nd National Square Dance con-vention there will be one hall of 25,000 sq. ft. devoted to Country Western Dance. The schedule will include daily program-ming...beginning with clinics in the morning to teach two step, ten step and line dances.

The afternoon instruction sessions will be thirty minutes each with beginning, interme-diate and advance levels of dances, including waltz, pony swing, east coast swing, polka, etc.

The evenings will be open dance to the music of the **WIL HOME TOWN BAND**. These five musicians have been playing at country western dances and benefits for over ten years. You will really enjoy dancing to this live band in St. Louis at the National.

#### CONTRA DANCING

A huge, long hall has been set aside for contra dancers. On Wednesday evening, Contra will have a Trail-end dance at Cer-vantes Convention Center from 8:00 pm to 11:00 pm, and on Thursday, Friday and Sat-urday, "Contra for All" (no experience nec-essary), will go from 10:00 am to 11:00 pm and until the wee hours of the morning for the after-parties. The evening hours will feature a separate hall for experienced Contra danc-ers.

Potential Contra dancers take heed...many workshops are planned to introduce you to the beauty and joy of Contra dancing. Also, there will be seminars and clinics to aid the



Contra callers and dancers, and help them to become more proficient.

Many world-renowned Contra callers have already registered to call for us and more are signing up every day. With a combination of excellent callers, a fine facility and friendly St. Louis hosts, you will find Contra dancing at its best in St. Louis - The Place to Be in '93 - on June 23, 24, 25 & 26.

### WELCOME NEW DANCERS

All new dancers who have completed basic lessons are invited to attend the 42nd National Square Dance Convention in St. Louis, Missouri. There will be special MAINSTREAM dance halls for you. Also, many workshops are planned to sharpen your dancing skills. Don't miss this exciting event. Go to a national just once, and you will never want to miss another! Experience the thrill of seeing 286 vendor booths (all selling square dance related commodities). A beautiful fashion show, parade of states, exhibitions, showcases, sew & save demonstrations, bid session, dance under the Arch and at Union Station, and trail-end dances are all yours to enjoy for only \$20.00

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## ST. LOUIS TRAVELING ARCHES

As of the end of January, 1993 the Traveling Arches have visited twenty-three states; 115 response cards have been returned. Thanks to all the square dancers who have kept these Arches moving from club to club. They should be returned to St. Louis in time to be displayed at the NATIONAL SQUARE DANCE CONVENTION starting June 23rd in ST. LOUIS.

## HOUSING and CAMPING

There are hotels in downtown St. Louis that still have a limited number of rooms available for the 42nd National Square Dance Convention from June 23-26, namely the Adams Mark, Regal Riverfront (Clarion), and the Marriott. The Regal Riverfront is not on the Registration Form. Just write it in if you wish to stay there. However, we suggest you buy a bus pass if you choose one of these hotels. They are all in excess of six blocks from Cervantes Convention Center.

The picturesque campgrounds still have space. Parking spots are mostly shaded and

there is easy access to highways. The campground is approximately 15-20 minutes from the Convention Center.

ANYONE WHO HAS REGISTERED, AND HAS HAD A CHANGE OF ADDRESS, PLEASE SEND A NOTE TO: 42nd N.S.D.C., PO Box 270268, St. Louis, MO 63127.

## PARK & RIDE LOTS

Arrangements have been made for several park and ride lots for those dancers who might be staying in hotels not on the 42nd National SD Convention Registration list:

1. On the East side at the St. Clair Mall parking lot near the water tower, in Fairview Heights, IL

2. At the Convention Campground, either on streets adjacent to the campground or at the nearby parking lot of the Berkeley High School.

3. At the Missouri State Park and Ride lot on the southeast corner of I-270 and Hanley.

4. At the Missouri State Park and Ride lot on I-55 near the Reavis Barracks exit.



Don Williamson



Chuck Marlow



Cleo Barker



Sam Dunn



Danny Weeks



Jim Wheeler



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Wayne Short



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Don Coy



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RBS 1341	TOP OF THE WORLD	Don C.
RBS 1342	PUT SOME DRIVE	S. Dunn
RBS 1343	COUNTRY BOY	W. Short
RBS 1344	THAT'S THE WAY LOVE GOES	S. Myrick
RB 3030	THIS OLD HOUSE	RBB
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**JUNE 23RD  
(WEDNESDAY EVENING)  
EVENTS**

Opening ribbon cutting ceremonies on Washington Avenue entrance to Cervantes Convention Center at 5:45 pm.

St. Louis Rhythm Review – Cervantes Convention Center, Hall 3, 7:00 pm to 8:10 pm. Tickets are available at \$6.00 per person. Make check payable to 42nd N.S.D.C. and mail to: Leroy and Jan Skoch, PO Box 270268, St. Louis, MO 63127.

Trail End Dances – Dance on the Riverfront “under the Arch” or at one of the dances at Cervantes Convention Center.

**TRAIL END DANCES**

**Callerlab** – Plus Square Dance at Cervantes Convention Center in Live Music Hall with Liberty Band, 8:00 pm to 11:00 pm

**Contra** – Contra Hall in Cervantes Convention Center, 8:00 pm to 11:00 pm

**Rounds** – Round Dance Hall in Cervantes Convention Center, 8:00 pm to 11:00 pm

**Squares** – Dance on the St. Louis Riverfront “under the Arch” to the Mid America Jamboree callers, 8:00 pm to 10:30 pm

**AFTER PARTIES**

**Thursday, June 24, 1993**

Kentuckiana Square Dance Assn. – Mainstream

The Carolinas – Manistream

Single Square Dancers, U.S.A. – Single Hall

United Square Dancers of America – Plus

44th Nat'l. SD Conv., Birmingham – Plus

43rd Nat'l. SD Conv., Oregon – Rounds

California – Plus

St. Louis – Youth

**Saturday, June 26, 1993**

Mid America Callers – Plus

Florida – Mainstream and Florida – Plus

45th Nat'l. SD Conv., San Antonio – Plus

St. Louis – Singles

**CORNY! WHERE ARE YOU?**

**Y**ou sent us a postcard from New Zealand, but we haven't heard from you since.

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American Sqauredance, April 1993

For those unfamiliar with travelling dolls: we left CORNY (an ear of corn) in York, England in 1990 when our group of FAD square dancers travelled throughout England, Scotland and Wales. Caller Al Green was asked to see that CORNY would travel, by visiting other clubs around the world. After many months of silence, we received a postcard from Marion and Ashely Smith, Dunedin, New Zealand. But not a word since!

Somewhere in the world, someone has our EAR OF CORN, and probably doesn't know where to return it (perhaps his diary was misplaced). If YOU have seen CORNY, please let us know – he was due back home in two years; now it's three!

Thank you!

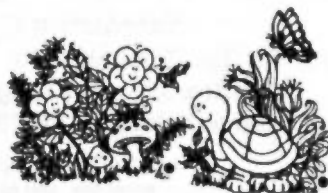
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# STRAIGHT TALK

*By Cecil Snodgrass*

"Square Dancing will be "fun" if all dancers are provided a level of dancing they enjoy."

Perhaps this simple statement is the simple answer to all the questions raised in the past few years as to why square dancing clubs across the nation are losing dancers and in many cases have folded.

"Watch Your Step", by Mary Jenkins of Olmstedville, N.Y. has put her finger on a very pointed answer to this problem, see page 45 January 93 issue. The 10 week course is a waste of time unless a place to dance at that level is provided. Where those dancers can dance at that level until they have memorized these

calls and separate them from the patter which go along with them.

In this town of 40,000 population there are many who would still be dancing were it not for the fact that they have been exposed to these 10 week courses, usually ending in the spring, turned loose until fall and offered only a place to dance Mainstream or even worse Plus when by that time they have forgotten the calls. Some are offered another 10 week course and invited to the club dance by the caller. But when they come they hear only Mainstream or Plus calls so they quit again and maybe, maybe attend another callers 10 week course, hoping, hoping that they will learn enough calls to dance, with the club so to speak. In these courses they are unable to follow the

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guidebook, if one is available, because the caller switches around from Basics to Mainstream so they never know what is to be given or how. Timing is not taught so they do not learn the connection between the call and music so are never at the right place at the right time. When a do sa do is called they never know whether to do it by the book or like the Angel and most of the club members do, simply seeing the men stop and hold up their hand while the lady twirls under at will. After being instructed to promenade half way around, come down the middle, they can't find the middle because the other couples are standing in that space doing a hip-hip.

Callers seem to have the mistaken idea that a young couple, probably married will start dancing in their youth and progress through the various levels into old age. It doesn't work that way. Partners die, get divorced, move away and for many legitimate reasons one finds themselves without a partner capable of dancing at his or her level. Sometimes an accomplished dancer has to find, or may

find due to location or remarriage they have to take an inexperienced partner and go through all the classes with them, only to find later that there is no place for them to dance (actually practice what has learned), that there is a continuous learning of calls and movements but **NO** actual dancing and it is dancing which has brought them into the activity that they are interested in. We want to have some fun now, while we have the time, not five years from now after we are disillusioned with the process of continually attending classes.

I recall how I got into square dancing. I had always thought that square dancing was a dumb, dumb activity, poor music and a dull set of numbers, positions being called. Then after I had retired, looking around for some activity to get into, my wife and I looked in on a square dance class at Lost Dutchman court in Apache Junction where Dale Cassady was starting a class in Mainstream. About 10 squares were having a ball. We asked if there was a beginners class and found that he had two each week, two hours

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each. We made them both and by Christmas was also having a ball. We danced the Basics four hours per week all winter. The next winter we lived in Mesa but drove to Apache each week for Dale's Mainstream class. We also attended two of Beryl Mains Basic classes at the same time to improve our knowledge of calls and movements as well as have a great time—Dancing—. That was the way it was done at that time. Basics one year, Mainstream the next, and if you cared to do so you could take Plus the third year and so on.

I then returned to New Mexico, small town but attended the only dance in town. After the second tip the caller came over and said, "I don't believe you have danced lately, have you?" I said, "No, just the past five months six hours per week". He said, "Well, we have already finished our Mainstream class. We are doing Plus now. Why don't you go some place where you can dance at your own level." Small town, but not dancing any Mainstream at their regular dances. Three years later I moved to another small town. I noted that classes were to be held at the local square dance club. I found a widow, who liked to couple dance and asked her if she would like to square dance and be interested in attending those classes with me. Fine. The local vice president of the club could not tell me whether it would be a Basic class or a Mainstream class. I contacted the caller and he said, "Oh, I teach it all". There is no way any caller can successfully teach it ALL in 15 weeks so we forgot about it. In '89 I moved to a larger town in Texas. The only square dance club I could locate was a Plus club which invited only plus dancers.

In 1990 I moved to this town of 40,000 population and found three clubs where I experienced the things described on page 1, paragraph 3. I kept asking for a Mainstream club but all the callers always got around to Plus. Finally I told the best caller in town that I did not care for Plus, that I just wanted to dance what I knew and enjoy it. By this time I had married a lady who had squared occasionally some years ago. She agreed to

take classes. This best caller told us he was starting a beginner class and Mainstream class in the fall and we could continue dancing Mainstream when we finished the class. About the third class he started calling Plus. He did the same thing again the fourth class. We reminded him of his promise, he said, "Well my club is a Plus club and I have to teach that." We left! A year and a half later he advertised that he was giving a 20 week class in Basic and Mainstream and would thereafter provide half of the time in his club dances for the benefit of those graduated. We took the class and my wife finished as an average student having that much crammed down her. We, as others were looking forward to dancing Mainstream this winter.

Guess what? When classes started in the fall it was Plus workshop. It was Plus workshop from 6:30 to 8 and club dance from 8 to 9. Proposed in the club dance 1 hour was Country Western, Line Dancing, round dancing and the balance Mainstream and Plus. At the most 30 minutes, once per week of Mainstream dancing at \$2.00. No one can be a good square dancer at any level dancing only 30 minutes per week. Besides we can go couple dancing for three hours for \$1.50. The other two clubs have callers whom we can't understand and who also run in Plus with their club dances so we are just forgetting Square Dancing, much to my sorrow.

There is just too many things to do these days for many, many people to fool around with classes all the time. If they have a little time for dancing they want to dance and if it takes more than two to do the dance they want uniformity and timing in what they do. Mostly they want good smooth music. Walt Cole hit the nail on the head. The basis on calling is timing, the basis of timing is music (timed correctly).

I don't think we will be renewing our subscription again.

Regretfully yours, Cecil Snodgrass.



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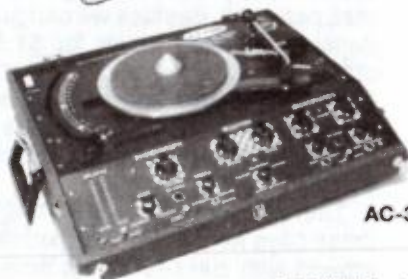


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# P.S. MS/QS

by Walt Cole



## TIMING'S THE THING:

### INTRO

SWING	THRU		
		FERRIS WHEEL	
PASS	THRU	TOUCH	1/4
		PARTNER TRADE	
		CORNER SWING	

### FOR THE MODULAR CALLER:

Zero Line: Pass the ocean, recycle, sweep 1/4, zero line

Zero Line: Star thru, veer left, wheel & deal, slide through, zero line.

Two-Face Line: Couples circulate, wheel & deal, pass to the center, pass thru, swing thru, men run, two-face line.

Static Square: Heads square thru, 3/4, separate around one to a line, centers only box the gnat, all right & left thru, slid thru, zero box.

Static Square: Heads turn thru, separate around one to a line, right & left thru, slide thru, zero box.

Static Square: Heads box the gnat, touch 1/4, box circulate, walk & dodge, partner trade, pass thru, zero box.

### THE BASIC PROGRAM:

Zero Box: Right & left thru, veer left, couples circulate, boys run, boys trade, boys run, bend the line, right & left thru, star thru, pass thru, trade by, LA (zero box).

:	HEADS		SQUARE THRU
:			
:			BOYS RUN
:			
:			WALK & DODGE
:		JUST	THE BOYS WALK
:			PROM EN ADE
:			
:	HEADS		SQUARE THRU

Zero Box: Right & left thru, veer left, couples circulate, girls trade, girls run, boys trade, boys cross-run, swing thru, boys run, ferris wheel, square thru 3/4, LA.

Left Handed Wave:

Zero Box (Wave): Boys run, boys trade, couples circulate, girls run, boys circulate, girls trade, girls run, bend the line, cross-trail thru, LA.

1/2 Sashay:

Zero Line: Rollaway 1/2 sashay, pass thru, U turn back, right & left thru, rollaway 1/2 sashay, pass thru, U turn back, right & left thru, circle eight, LA.

### THE MAINSTREAM PROGRAM

For The New Graduate:

Zero Box (Wave): All eight circulate, girls trade, recycle, veer left, ferris wheel, zoom, square thru 3/4, LA.

Static Square: Heads pass thru, U turn Back, box the gnat, square thru, touch 1/4, scoot back, split circulate, scoot back, boys run, reverse the flutter, star thru, pass to the center, square thru 3/4, LA.

Zero Line: Right & left thru, dixie style to an ocean wave, boys cross-run, spin chain thru, girls circulate double, boys run, couples circulate, bend the line, star thru, square thru 3/4, trade by, LA.

#### Alamo Styles:

Static Square: Allemande left to an alamo wave, balance, heads only turn 1/2 right, balance, all swing thru, girls trade, boys trade, boys run right, those facing out (heads), partner trade, LA.

Static Square: Allemande left to an alamo wave, balance, heads box circulate, sides box circulate, boys run, circle eight, ladies in, men sashay, ladies in, men sashay, LA.

Static Square: Allemande left to an alamo wave, balance, heads walk & dodge, heads cloverleaf, sides walk & dodge, LA.

Static Square: Allemande left to an alamo wave, balance, swing thru, heads only turn 1/2 by the right, balance, boys trade, boys run, those facing in & go forward & back & square thru, centers in, cast off 3/4, lines go forward & back, centers square thru, ends star thru, do sa do to a wave, recycle, LA

Those Who Can:

Zero Line: Pass thru, wheel & deal, double pass thru, peel off, touch 1/4, all eight circu-

late, girls walk & dodge, those who can star thru, others face in, right & left thru, flutter wheel, cross-trail thru, LA.

Static Square: Heads star thru, double pass thru, peel off, touch 1/4, all eight circulate, girls walk & dodge, those who can star thru, others face in, right & left thru, dixie style to an ocean wave, boys scoot back, boys cross-run, recycle, pass to the center, square thru 3/4, LA.

#### Tops:

Static Square: Heads right & left thru, flutter wheel, sweep 1/4, centers pass thru, spin the top, boys run, bend the line, right & left thru, veer left, girls trade, couples circulate, wheel & deal, LA.

Static Square: Heads spin the top, turn thru, circle to a line, centers spin the top, ends star thru, centers step thru, all swing thru, boys run, bend the line, slide thru, LA.

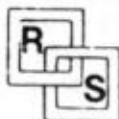
Static Square: Heads turn thru, separate around one to a line, pass thru, wheel & deal, double pass thru, lead couple partner trade, swing thru, spin the top, right & left thru, flutter wheel, star thru, dive thru, square thru 3/4 LA.



## FREE CATALOG

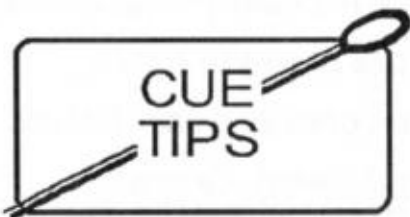
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Sequence: Intro - AB - A - C - AB - A - End

### INTRO

- 1-4 **WAIT;; APT,-, PT,-; TOG CPW,-, TCH,-;**  
 1-4 wait bfly wall;;  
 3-4 bk coh L,-, pt R twd ptr,-; fwd wall R to cpw,-,tch L,-;

### PART A

- 1-4 **TRAVELING BOX WITH TWIRL TO OP;;;**  
 1-2 sd :. lo R. fwd :.-; in rsc[ wall 2 rld R,-,L, to end fac wall  
 (W rev twirl lf L,-,R,-);  
 3-4 sd rld R, clo L, bk R,-; in scp walk 2 lod to op L,R,-;  
 5-8 **DBL HITCH TO BFLY;; VINE 8 TO SCP;;**  
 5-6 fwd L, clo R, bk L,-; bk R, clo L, fwd R to bfly wall,-;  
 7-8 sd L, xRib, sd L, xRif; sd L, xRib, sd L, xRif to scp lod;  
 9-12 **TWO FWD 2 STEPS TO FC;; TWO TURNING 2 STEPS TO OP;;**  
 9-10 fwd L, clo R, fwd L,-; fwd R, clo L, fwd R to cpw,-;  
 11-12 sd L, clo R, fwd L trn rf 1/2 coh,-;  
 sd R, clo L, fwd R trn rf 1/2 to op lod,-;  
 13-16 **CIR AWAY TWO 2 STEPS;; STRUT TOG 4 TO BFLY;;**  
 13-14 cir away lf fwd L, clo R, fwd L,-; fwd R, clo L, fwd R trn fc wall,-;  
 15-16 strut tog L,-, R,-; L,-,R to bfly wall,-;

### PART B

- 1-4 **LIMP 4; STRUT 2; LIMP 4; STRUT 2 TO CP WALL;**  
 1-2 sd L, xRib, sd L, xRib to op lod; strut fwd L,-,R to bfly,-;  
 3-4 sd L, xRib, sd L, xRib to op lod; strut fwd L,-, R to cp wall,-;

### PART C

- 1-4 **HITCH APT; SCIS THRU TO OP; LACE ACROSS 2 STEP; 2 STEP ARND TO BFLY COH;**  
 1-2 bk L, clo R, fwd L,-; sd R, clo L, xRif (W xLif) to op lod,-;  
 3-4 under ld hands chg sds fwd L, clo R, fwd L to lop lod,-;  
 cir lf fwd R, clo L, fwd R to bfly coh,-;  
 5-8 **HITCH APT; SCIS THRU TO OP RL0D; VINE APT 3 CLAP; VINE TOG 3 TO BFLY COH;**  
 5-6 bk L, clo R, fwd L,-; sd R, clo L, xRif (W xLif) to op rld,-;  
 7-8 sd L, xRib, sd L, clap; sd R, xLib, sd R fc coh bfly,-;  
 9-12 **HITCH APT; SCIS THRU TO OP RL0D; LACE ACROSS 2 STEP; 2 STEP ARND TP BFLY WALL;**  
 9-10 repeat meas 1-2 to op rld  
 11-12 repeat meas 3 to lop rld meas 4 to bfly wall  
 13-16 **HITCH APT; SCIS THRU TO OP; VINE APT 3 CLAP; VINE TOG 3 TO CP WALL;**  
 13-14 repeat meas 5-6 to op lod  
 15-16 repeat meas 7-8 to cpw

END

- 1-4 HALF BOX FWD; SCIS THRU TO BFLY; HALF BOX FWD; SCIS THRU TO BFLY;  
1-2 in bfly sd L, clo R, fwd L,-; sd R, clo L, xRif (W xLif) bfly,-;  
3-4 repeat meas 1-2  
5-8 HALF BOX FWD; SCIS THRU TO BFLY; OPEN VINE 3 AND PT LOD;;  
5-6 repeat meas 1-2  
7-8 join lead hands sd L,-, xRib to lop,-; sd lod L,-, pt R op lod with M's left hand touching sd of head as if tipping hat,-;

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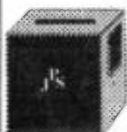
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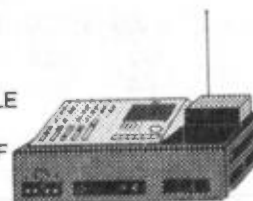


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## LINE OF FIRE

**A**s both an avid square and round dancer I would like to comment on E.L. Abbott's letter in the December issue.

It's quite obvious that he and his wife are not (and probably never will be) round dancers, yet there are quite a number of dancers who love to dance both. The problem is where does one go when there are squares in Hall A and rounds in Hall B? (To my knowledge, there have always been separate halls for the Round Dancers at the National's, as were in Cincinnati—I know, I was there). The happy medium seems to be squares with rounds between so dancers can have their cake and eat it too. I myself would like to see more rounds in the square dance halls up to plus level. At Advanced, the tips seem to



## TAKE AIM AT ANYTHING

take longer and the dancers do spend considerable time on their feet. Likewise, Phase V – VI rounds should be all by themselves, so the so-called better dancers (including most Roundalab members) can dance in their own little clique with their noses in the air. (For the record, I dance Phase V and VI but I still enjoy a lot of Phase II and IV rounds.) What upset me most in Cincinnati was the program in the Phase V and VI hall which was not adhered to by the programmed cuers. Why can't something be done about this?? Oh, well, perhaps in St. Louis. I'll be there!

*Donald Casper,  
Mannheim, Germany*



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## 1993 FIVE-DAY SCHEDULE

<b>APRIL 25 - 30</b> Bob Barnes (FL) Don Hanhurst (FL) Rds: Jack Raye (GA)	<b>MAY 23 - 28</b> Wayne McDonald (TN) Ron Lowe (CAN) Gary Shoemake (TN) Rds: John & Valerie Pinks	<b>MAY 31 - JUNE 4</b> CHAPPARRAL CALLER SCHOOL Ken Bower (CA) Jerry Haag (WY) Scott Smith (UT) Gary Shoemake (TN)	<b>JUNE 6 - 11</b> Mike Bramlett (TX) Tim Crawford (CAN) Rds: Jerry & Bea Leavelle (TX)	<b>JUNE 13 - 18</b> ROUNDS WEEK Tom & Jan Kannapel (KY) Charlie Lovelace & Bev Daly (FL)	<b>JUNE 27 - JULY 2</b> King Caldwell (LA) James Martin (TX) Shelby Evers (TX) Gary Shoemake (TN) Rds: Clyde & Evelyn Kirk (TX)
<b>JULY 4 - 9</b> Marshall Flippo (TX) Alan Schultz (KS) Gary Shoemake (TN) Rds: Den & Linda Prosser (PA)	<b>JULY 11 - 16</b> Larry Letson (TX) Guy Adams (IL) Gary Shoemake (TN) Rds: Bill & Martha Buck (LA)	<b>JULY 18 - 23</b> Ken Bower (CA) Chuck Peel (IN) Jim Randall (CA) Gary Shoemake (TN) Rds: Sonny & Charlotte Ezelle (TX)	<b>JULY 25 - 30</b> Frank Gatrell (OH) Scotty Sharrer (OH) Gary Shoemake (TN) Rds: Dick & Pat Winter (OH)	<b>AUGUST 1 - 6</b> Jim Park (MI) Cindy Whitaker (MI) Gary Shoemake (TN) Rds: Chuck & Sandi Weiss (MI)	<b>AUGUST 8 - 13</b> Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemake (TN) Rds: Jim & Jane Poorman (IL)
<b>AUGUST 15 - 20</b> Tony Oxendine (SC) Jerry Story (TX) Larry Letson (TX) Gary Shoemake (TN) Rds: Jim & Jane Poorman (IL)	<b>AUGUST 22 - 27</b> Ramon Marsch (OH) John Charman (CAN) Gary Shoemake (TN) Rds: Russ & Wilma Collier (IN)	<b>AUG. 29 - SEP. 3</b> Dave Walker (MI) Gary Shoemake (TN) Rds: Ted & Evelyn Petz (MI)	<b>SEPT. 5 - 10</b> A2 - C1 Darryl Lipscomb (TX) Dave Towry (MI) Gary Shoemake (TN)	<b>SEPT. 12 - 17</b> Larry Prior (FL) Gary Shoemake (TN) Rds: Larry & Bernice Prior (FL)	<b>SEPT. 19 - 24</b> ROUNDS WEEK Jerry & Barbara Pierce (AL) Frank & Phyl Lehnert (OH)
<b>SEP. 26 - OCT. 1</b> Tony Oxendine (SC) Lem Gravelle (LA) Gary Shoemake (TN) Rds: Cliff & Marilyn Hicks (MI)	<b>OCT. 3 - 8</b> Ken Bower (CA) Jerry Haag (WY) Gary Shoemake (TN) Rds: Chuck & Vonnelle Murphy (MS)	<b>OCT. 10 - 15</b> Dick Duckham (MI) Woody Ussery (AR) Gary Shoemake (TN) Rds: Neale & Arthurlyn Brown (CAN)	<b>OCT. 17 - 22</b> Tony Oxendine (SC) Jerry Story (TX) Gary Shoemake (TN) Rds: Jim & Priscilla Adcock (VA)	<b>OCT. 24-29</b> Ron Schneider (FL) Rds: John Parker (FL)	<b>OCT. 31 - NOV. 5</b> CALLER SCHOOL Stan Burdick (OH) Gary Shoemake (TN)

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## 1993 WEEKEND (TWO-DAY) SCHEDULE

APRIL 30 - MAY 1 TBA	MAY 7 - 9 TBA	MAY 14 - 16 Wayne Smith (MS) Andy Bond (TN) Rds: Harold & Estelle Leach (TN) Country & Western Dancing with Dianne McNease (TN)	MAY 20 - 23 C2 & C3 Darryl Lipscomb (TX) Ray Denny (TN)	MAY 28 - 30 Drew Searce (VA) Cleo Barker (NC) Rds: Lucy & Ernie Smith (VA)	JUNE 4 - 6 CHAPARRAL REC. * Ken Bower (CA) Gary Shoemaker (TN) Jerry Hang (WY) Marshall Flippo (TX) Scott Smith (UT) Rds: Ray & Bea Downdy (WV)
JUNE 11-13 BIG & LITTLE ENINS Wes Dyer (KY) Kenny Jarvis (KY) CW Dancing With George Bradfield & Daisy Alford (GA)	JUNE 18 - 20 Roy Hawes (GA) Ray Donohoo (TN) Rds: John & Mary Lunn (TN)	JUNE 25 - 27 Jim Durham (VA) Dick Kurtz (VA) Rds: Judy & Ed Jaworski (VA)	JULY 2 - 4 Geac Record (KY) Mike Alexander (OH) Rds: John & Jean Sivers (OH)	JULY 9 - 11 Bill Bumgarner (OH) Gary Shoemaker (TN) Rds: Ray & Bea Downdy (WV)	JULY 16 - 18 Bill Everhart (IN) Dave Crow (IN) Rds: Judy Everhart (IN)
JULY 23 - 25 GOOD OL' BOYS Sam Dunn (OH) Mike King (OH) Keith Zimmerman (OH) Rds: Phyllis & Bob Harhaway (OH)	JULY 30 - AUG. 1 Mel Bates (AL) Bill McVey (GA)	AUGUST 6 - 8 Chuck Myers (AL) Jack Plaklys (OH) Rds: Althea Plaklys (OH)	AUGUST 13 - 15 ROYAL RECORDS * Tony Ozandine (SC) Jerry Story (TX) Larry Letson (TX) Rds: Jim & Jane Poorman (IL)	AUGUST 20 - 22 Darryl McMillan (AL) Chris Burchfield (FL) Rds: Bo & Carlene Boharna (GA)	AUGUST 27 - 29 Nick Hartley (IN) Tom Davis (KY) Rds: Chuck & Barb Jobe (OH)
SEPT. 3 - 5 Wayne McDonald (TN) Rds: Dee Smith (TN)	SEPT. 10 - 12 Stan Russell (SC) Sam Lowe (SC) Rds: Larry Monday & Gladys Gunter (NC)	SEPT. 17 - 19 Rick Burnette (AL) John P. Bresnan (AL) Virgil Trostell (IN) Rds: Jerry & Barbara Pierce (AL)	SEPT. 24 - 26 TBA	OCTOBER 1 - 3 Ron Meisl (PA) Tom Rudebeck (OH) Rds: Pat Meisl (PA)	OCTOBER 8 - 10 Harry Koppenhaver (OH) Bill Claywell (KY) Rds: Lorraine Koppenhaver (OH)
OCTOBER 15 - 17 Harold Kelley (GA) John Swindle (GA) Rds: Hal & Sadie Rodea (GA)	OCTOBER 22 - 24 ESP RECORDS * Elmer Sheffield (FL) Bob Newman (TX) Steve Koprmas (TN) Craig Rowe (MD) Rds: Barb Stewart (NC)	OCTOBER 29 - 31 George Lavender (AL) Larry Sandefur (GA) Rds: John & Martha Pritchett (GA)	NOVEMBER 5 - 7 Buck Hastedt (SC) Rds: Dewey & Lib Parnell (SC)		

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18. **PHASE IV Waltz**
19. **Phase IV Foxtrot**
20. **Phase IV Cha Cha/Rhumba**
21. **Phase IV Jive/West Coast Swing**
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# DATELINE

The numbers before the states are the month and day of the activity!  
If you would like to list a festival, convention or others special dance in the next issue please contact ASD office.

**0423-NEW HAMPSHIRE**-New England Sq & RD Conv. 35th Anniversary- Manchester, NH. Info: 35th NESRDC, Box 4794, Manchester, N.H. 03108.

**0423-TENNESSEE**- 17th Annual Music City SD Fest.- April 23-24-1993-Woodbine Cumberland Presbyterian Church, 3016 Nolensville Rd. Nashville, TN. J. Story, T. Oxendine - R/D B&G Pinkston. Contact R&B Young, 213 Wauford Dr. Nashville, TN. 37211 - (615)834-2238 or (615)822-1286.

**0423-KANSAS**-Spring Festival of Sq and Rnd Dance, April 23 & 24, 1993, Century II Convention Hall, Wichita, KS Sponsored by the South Central Kansas League of Square and Round Dance clubs and the South Central Kansas Caller's Association. Callers L. Letson, B&M Buck. Contact B/T Square Dance Shop, 637 E 47th South, Wichita, KS 67216, (316)522-6670.

**0424-DELAWARE**- Whirl-A-Ways Spring Fling, April 24, 1993, Municipal Building, Seaford, DE. J.O'Leary, L.Kanniard, R/D D.Roberts. Contact (302)856-2366

**0430-CANADA**-Prairie Lily Promenade-April 30-May 1st., Union Hall, Saskatoon, SK.- Red Boot Boys - contact-G. & F. Sanson, 1306 Ave. J. North, Saskatoon, SK, S7L 2L8 - Phone 382-7048.

**0501-CANADA**-Rose City Festival-25th Anniversary Dance-May 1,1993-University of Windsor, Vanier Hall, Convention Center Wyandotte St. W. at Ambassador Bridge, Windsor, Ontario. Callers: various. Cuers N&A Brown. Contact G.Clark (519)252-0672-B.Penney (519)948-5078

**0501-NEBRASKA**-Lincoln's 53rd Annual Sq & Rnd Dance Festival, Sat., May 1, 1993, Pershing Auditorium. Caller T.Crawford, Cuer D&T Vogt. Contact K. Study, 6112 Colfax Ave., Lincoln, NE 68507 (402)467-1645

**0502-GEORGIA**-DBD Advanced Week-[No Prisoners Taken] C-1 star tips. May 2-7,1993. Copecrest Square Dance Resort, Dillard, GA. D. Wilson, R.Silver. Contact Charlotte at Copecrest, (706)746-2134

**0507-MICHIGAN**-11th Annual May Weekend, Manistique High School, Manistique, Michigan, May 7 & 8. Caller L. Cole, R/D J & L Featherly. Contact B. Parks (906)341-5340 or C. Furmanek (906)341-8314

**0509-CALIFORNIA**-7th Annual Petticoat Hoedown, May 9th,1993. Palm Springs Pavilion, 403 S. Pavilion. O.Mathews, K.Clegg, D.Parnell, C.Masters, P.Thompson. Cuer C.Brown. Contact O.Mathews, P.O.Box 2743, Palm Springs, CA.92263-2743

**0509-OHIO**-33rd Buckeye Dance Conv.-May 7,8,9,1993-Ohio Center, Hyatt Regency Hotel, 350 N. High St., Columbus, Ohio.-contact-T.&R. Davidson, 194 Lansdowne Ave., Gahanna, OH 43230-2868, (614)471-4986

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0511-IOWA-Heartland Singles (based in Nebraska), Lewis Central Middle School, Council Bluffs, IA, May 11, 1993. Callers J. Junck, K. Bower, W. Driver (couples welcome). Contact Diane Gentry (402)334-8118.

0516-NEW YORK-Lake Shores Squares Apple Blossom Dance-Eason Hall, 23 Elm St, Westfield, NY. May 16, '93-J.Jones, B&N Slomcenski-contact: G. Colgrove, R.D.2, Box 30, Westfield, New York, 14787-(716) 753-7389

0516-OREGON-The Bloomin' Dance- May 16-Cooley's Gardens, 11553 Silverton RD NE-Silverton,OR. contact: (503) 873-5463

0522-OREGON-The Bloomin' Dance-May 22-Cooley's Gardens, 11553 Silverton Rd. NE.-Silverton, OR. contact: (503) 873-5463

0521-MICHIGAN-Starting May 21 thru Labor Day Weekend there will be dancing in Livonia Seniors Center in Livonia, Michigan. National and Local Callers and cuers. contact B. Peterson-1-(313) 425-8447.

0522-COLORADO-Jon Jones Special Plus Dance, May 5, 1993, Colorado Springs. Contact Leo Boudreaux, 5050 Platinum Dr., Colorado Springs, Colorado 80918, (719)593-7350

0528-ALASKA-Buffalo Wallow SQ & RD-May 28-31, 1993. End of Alaska Highway, Delta Junction, Alaska. R. Fennell, Cuers G&B Kersey. Contact N&M Wold, Buffalo Squares, P.O. Box 133, Delta Junction, AK 99737 (907)895-4644

0528-NEW YORK-Memorial Day Weekend, May 28,29,30,31,1993-Oleana Campground, West Copake, NY. R. Page, D.Koft-R/D K.Koft.Contact R&F Page, 14 Boxwood Lane, Danbury, CT. 06811-(203)794-0053

0529-NEBRASKA A-Singles Weekend-May 29,30,1993- Norfolk City Auditorium, Norfolk, Neb. M.Hogan, J.Kwaiser / R/D J&B Chunka, contact M. Wilson (402)371-9276

0528-WYOMING-42nd Annual Cowtown Hoedown, Woodland Park School, Sheridan, Wyoming, May 23 & 29. Contact Wally Black, 655 Gig Horn Ave., Sheridan, Wyoming 82801

0531-GERMANY-The European Round Dance Week-May 31-June 6, 1993-at Scholb Eringerfeld-R. Lamberty & M. Morales-Host cuers K. Volkl & J Bradl. Contact J. Bradl, Georg-Lechleiter Platz 10, W-6800 Mannheim 1, Germany. Tele: +621/44 71 38

0605-VIRGINIA-Plains Promenaders Special Dance-June 5, 1993, Plains Elem. School, Timberville, VA. 8-11 PM. Dee Dee Dougherty. Contact (703)896-7913

0605-VIRGINIA-Plains Promenaders presents Dee Dee Dougherty, Plaines Elem. School, Timberville, VA, June 5, 1993. Contact Carroll Dickenson (703)896-7913

0607-CANADA-32nd International SQ & RD Dance Conv. May 6,7,8,1993-McMaster University, Hamilton, Ontario, Canada. L.Kopman, J.Priest, J.Preston, J.Lee, N.Wilcox, J.Marshall, K.VanVliet, R/D S&W Bradt, N&ABrown. Contact J.Hurley, 5170 Lakeshore Rd. Apt. 309, Burlington, Ont.L7L 1C4

0611-COLORADO- 39th Annual Colorado State Square Dance Festival-Colorado Gold Rush Days- Colorado State Fair Grounds, Pueblo, CO. June 11-12.-contact-A&V Bistline, 4785 Topaz Dr., Colorado Springs, CO. 80918

0611-MICHIGAN-Marriner Regatta Weekend-June 11,12,1993-Evergreen Commons Senior Center-Michigan Ave. & State St., Holland, MI.-T.Marriner, R/D A. Steinke. No Contact.

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0611-IDAHO-Idaho State 29th Festival, June 11 & 12, 1993, University of Idaho Sub, Moscow, Idaho. Callers SQ-B. Newman, RD-A & L Lange. Contact Jim & Zoe Cooley (208)835-3071.

0612-MICHIGAN-National Asparagus Dance-June 12, 1993-Shelby High School, Shelby, MI. G.Adams-R/D K. Cekola. Contact D&M Knapp, 4435 W. Grant Rd., Shelby, Michigan-(616)861-2786

0617-KENTUCKY-27th Adv. & Cgall. SQ. DA. Convention-June 17,18,19,1993-Commonwealth Convention Center, Louisville, KY. Callers Various-contact E^M Foote, 140 McCnadless Dr., Wexford, PA. 15090.

0618-WASHINGTON-42nd Washington State Sq & Folk Dance Fest.- June 18,19,1993-Lynden Fairgrounds-contact-T&C Moon, 1020 W.Burchel Rd., Coupeville, WA. 98273-(206) 678-6284

0618-ILLINOIS-Dandy Dancers TRAIL IN Sq & Rnd Dance, VFW Hall, Belleville, IL., June 18, 1993. Caller T. McUmber, RD Cuer J. Keeser. Contact Joe Obal (618)632-5596 or (618)476-3685

0620-MISSOURI-Trail In Dance-June 20, 1993, Sesquicentennial Bldg, Palmyra, MO. A2 Session 4-6 pm, MS/P Session 8-10:30 pm. D. Towry, D Lipscomb. Contact G. Stowe (314) 769-3996

0620-NEBRASKA -Chinook Records Trail In Dance, June 20th. D. Clendenin, J.Junck, J.Kwaiser. Live Band Dance. contact, Melonie shipman (402)435-7208.

0621-KANSAS-Chinook Records Trail In Dance, June 21, 1993, Northeast Kansas S/Q Association, Croco Hall, Topeka, D.Clendenin, J.Junck, J.Kwaiser. Live Band. contact R. Been (913)-862-9447.

0622-ILLINOIS-Trail Thru Square Dance-June 22, 1993-Times Past Banquet Hall, 1305 South Mercer Ave., Bloomington, ILL. Callers: various. Contact:N. Franklin 353 So. Carol Ave., Morton, ILL. 61550-(309) 266-9870

0622-ILLIONIS-Chinook Records Trail In Dance, June 22, Springfield Squares, Sherman Athletic Club-D.Clendenin, J.Junck, J.Kwaiser, contact R. Kuhn (217)632-7437

0622-ILLINOIS-Trail Thru SD - June 22,1993-Banquet Hall, 1305 S. Mercer Ave. Bloomington, ILL.Exit Veterans Parkway-N.Franklin-E.Elder-Contact (309)266-9870 or (309)828-3265

0622-NEBRASKA-Trails-In Dance, Heartland Singles (couples welcome) Rockbrook Methodist Church, Omaha, NE, June 22, 1993. Callers M. Hogan & L. Weaklend. Contact Diane Gentry (402)334-8118

0623-MISSOURI-42nd Natnl SQ Convention-June 23,24,25,26,1993-Cervantes Convention Center,Down Town St. Louis, MO. contact R&V Wittman, 1875 Yaqui Dr. Florissant, MO. 63031-(314)921-7582 or P.O.Box 13570, St. Louis, MO. 63138.

0624-CANADA-Festival '93-June 24,25,26,1993-Exhibition Grounds, Chilliwack, B.C. Canada-Contact S&F Zink, P.O. Box 273, Sardis, B.C. V2r 1A6, Canada. or phone (604)858-8882.

0701-ALASKA-27th Alaska State Fest. SQ & RD Dance. Mat-Su Valley Hoedown- July 1,2,3,4, 1993, Houston Jr./Sr. High School-Houston,Alaska-L.Schmidt. G.&J. Summitt RD. Contact D.Tomlin, Box 2765, Palmer, AK 99645-746-1654 or 892-7930

0704-COLORADO-Rocky Mountain Dance Roundup-July 4-10, 1993-La Foret Camp-w/Lloyd Shaw Found. Professionals-contact: D.Ortner, 419 NW. 40th St., Kansas City, MO 64116

0709-CALIFORNIA-24th Monterey Area SD Weekend- July 9,10,11,1993-Santa Cruz County Fairgrounds, Watsonville, CA. 210 E. Lake Ave.-HWY 152-D.Norbye, J.Saltel, V.Kaaria, R/D C.Auria. Contact B. Fox, 610 Marvista Dr., Monterey CA. 93940-(408)375-8139

0709-SOUTH DAKOTA-Dam Campout, Gavins Point Dam, July 9,10,11,1993. J.Junck, J.Kwaiser, M.Hogan. contact J.Junck-(402)585-4829.

0709-WASHINGTON-25th Annual SD Leadership Seminar-July 9,10,11,1993-Central Washington University, Ellensburg, WA. Featured Speaker Ray Lindennau-contact Mary Clerf, Chairman, and Betty Toops, Registrar. (no number given.)

0716-COLORADO-3rd Annual Weekend of the Opera-July 16,17,1993 in Manassa, CO. S.Atkinson, S.Grandy. SQ/DA, R/D, CWTY. Limited registration. Contact F&P Rendon, Box 737, LaJara, CO. 81140-(719)274-5577.

0716-TENNESSEE-Twin States Celebration SQ & RD, Viking Hall Civic Center, Bristol, TN. July 16-17, 1993. D.D. Dougherty, Cuers/W&N Dickerson - Contact J&R Brown, 303 Arnold Way, Bristol, TN 37620 - (615)878-3489.

0716-ARIZONA-White Mt. Rim Rompers 44th Ann. Dance-A-Rama, July 16,17,18,1993. White Mountain SQ.DA Hall. Show Low, AZ. S. Greer-R/D R&E Sabey. Contact W&G Clinkingbeard, 2320 W.Sylvester Cir. Show Low, AZ. 85901. (602)537-7039.

0716-GEORGIA-Summer Sounds-Gainsville Civic Center-July 16,17,1993-D.Taylor, S.Springercuers R&J.Lawson-contact (706)291-4016

0716-NORTH CAROLINA-NC Rnd Dance Clinic Ph IV-VI, Winston, Salem, NC, July 16, 17 & 19. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville, NC 27320 (919)342-2573

0721-NORTH CAROLINA-17th International RD Convention-July 21,22,23,24,1993-Winston-Salem, N.C.-contact B&E Johnson, 1166 N.Parkway, Memphis, TN. 38105

0722-WASHINGTON STATE-Dog Towne Strutters Ball, Puyallup Elks Lodge, Puyallup, Washington, July 22, 23 & 24, 1993. Caller D. Smith along with guest callers & cuers. Contact Norman Harris, 23312 46th Ave CTE, Spanaway, WA 98387

0723-ILLINOIS-10th Illinois SCISDA SQ & RD Conven.-July 23,24,25,1993-Peoria Civic Center, Peoria, ILL.-contact B&M Clark,115 Carefree, Chatham, Illionis 62629-(217)483-2585

0802-CANADA-40th Annual SD Jamboree, August 2-7-Pendicton, B.C. Canada. Write C.Loiselle,Box 66, Pendicton, B.C., Canada V2A 6J9

0806-CALIFORNIA-San Diego Contra Dance Weekend, University of San Diego, August 6, 7, 8; D. Armstrong, P. Moore, G. Nickerson; Contact Paul Moore, PO Box 897, Runings Springs, CA 92382 (714)867-5366.

0807-MARYLAND-Ocean Waves Delmarva Roundup, August 7, Wicomico Civic Center, Salisbury, MD. R.Libby, L.Kanniard, RD J&P Adcock. Contact (410)543-8976

0808-NEW YORK-Annual Cancer Ben. Dance-August 8, 1993-Johnstown Masonic Lodge, Route 30, Johnstown, NY. W. & R. Smith-contact R. Smith-(518)863-8217

0808-GEORGIA-Blue Ridge Mt. Dance Roundup-Copecrest Dance Resort, Dillard, GA. August 8-14,

1993. LSF staff. Contact Copecrest Dance Resort, Box 129, Dillard GA. 30537.

0808-GEORGIA-Blue Ridge Mountain Dance Roundup-Copecrest Dance Resort, Dillard, GA. August 8-14-W/Lloyd Shaw Found. Professionals-contact:E. Butenhof, 201 Red Oak Drive, Hendersonville, NC. 28739

0819-CANADA-18th Sq & Rnd Dance Conv. August 19,20,21,1993, Queen Elizabeth Hotel, Montreal, Canada. R.Brendzy, M.Jacobs, J.Marshall,D.Moger, J.Jestin, N.Wilcox, D.Wilson. R/D S.&W Bradt,-C&M Smarrelli-Pre-registration only-Contact MASDA, P.O.Box 906, Pointe Claire, Dorval, Quebec, Canada H9R 4Z6

0820-GERMANY-SQ. & RD Conv. of World- August 20,21,22,1993-Karlsruhe, Germany- contact-H&M Munkelt, Werrabronner StraBe 8 a, W. 7500 Karlsruhe 41-(0721-483354

0821-ILLINOIS-Sq & Rnd Dancing at Illinois State Fair, August 21, 1993, Twilight Ballroom, Illinois State Fairgrounds, Springfield, Illinois. Callers W. Driver & B. Baier; Cuers G&J Kammerer. Contact Harry & Doris Jackson, PO Box 103, Ellis Grove, Illinois 62241 (618)-859-2972

0822-SOUTH DAKOTA-Gold Rush Weekend. August 22, 1993, Community Hall in Belle Fouche, SD. J.Kwaiser, G.Adams. contact J.Kwaiser (303)667-3440.

0827-CALIFORNIA-CALif. Single Squares Annual SD Weekend-August 27-29, 1993-Riverside Raincross Square, Riverside, CA.-L.Schmidt, D.Houston- contact-M. Branham, P.O. Box 25389, Anaheim, CA. 92825

0830-CALIFORNIA-8th San Diego Contra DA Weekend. July 30, 31, Aug 1, 1993. University of San Diego. D.Armstrong, P&M Moore, G&F Nickerson. contact P.Moore, P.O. Box 897, Running Springs, CA. 92382, (714)867-5366.

0917-COLORADO-Pikes Peak Jubilee VII, Colorado Springs, Plus Level Squares- Callers W. Driver, G. Shoemake, Rounds-G. & L. Krueger. Contact Leo Boudreaux, 505 Platinum Dr., Colorado Springs, Colorado 80918, (719)593-7350

0918-NEW YORK-Secandaga Swingers 15th Ann. Dance. YMCA, Gloversville, Sat. 18, 1993. Covered dish supper. Contact C.& B.Morley, RD #2, Box 308, Johnstown, NY. 12095-(518)835-4388

0924-COLORADO-Fifth Annual Tri-State Tumbleweed Stampede, Sq & Rnd Dance, September 24, 25 1993, Old Town Barn, Burlington, Colorado, Caller M. Poole, Cuer E. Gross. Contact Irvin & June Page, 12612 Highway 61, Anton, Colorado 80801, (303)357-4312

0924-KENTUCKY-7th Annual Mid-America SD Jamboree, Inc., Kentucky Fair & Exposition Center, Louisville, Kentucky, September 24, 25, 1993. Callers, 17 in all. For more information write Mid-America Square Dance Jamboree, Inc., PO Box 421, Fairdale, Kentucky 40118, (502)368-1006

1002-DELAWARE-Levis & Lace's Octoberfest-Oct.2, 1993. Fire Hall, Hartley, DE. J.Snyder, L.Kaniard, R/D R.Lock. Contact (302)697-9711

1002-VIRGINIA-Happy Tracks Fall Dance, Rotary Field Fair Ground, Stuart Virginia Oct 2, 1993. Callers V. Parrish, F. Martin. Contact Fred Martin, PO Box 386, Stuart VA 24171

1008-NEW YORK-Empire State S/R Dance Festival '93 October 8 & 9, Albany, NY; Empire St. Plaza Convention Center; G. Shoemake, S. Kopman, B. HarrisonContact: Dick&Joyce Reed P.O. Box 166, Ballston Lake, NY 12019.

1015-MISSOURI-Rambling Roses' 21st SD Celebration October 15 & 16, Tyler, Texas. Friday's Pre-Festival Dance - Robert E. Lee High School Gym, Saturday's Festival - Harvey Convention Center, East Texas Fairgrounds. Callers M. Flippo, A. Garrett, Cuers L&H Neely. Contact Gary & Claudette Hogenmiller, 4617 Chad, Tyler, Texas (903)581-4136.

1022-NORTH CAROLINA-Autumn Leaves-Oct. 22,23-Fontana Village, NC. D.Cole, T.Marriner, cuers R&J Lawson. contact (706)291-4016

1022-WEST VIRGINIA-Pipestem Sq & Rd Weekend, Pipestem, W.VA, Callers W. McDonald, C. Barker, Cuer P. Loflin. Contact Phyllis Loflin, 1002 Courtland Ave., Reidsville, NC 27320 (919)342-2573

1231-DELAWARE-Delmarva New Year's Eve Gala, Dec. 31, 1993. Milford HS, Milford, DE. H.Ferree, R/D A.Benner. contact (302)335-5296

0127-HAWAII-29th Aloha State SD Convention, January 27, 28, 29 1994. Contact D. Martinsen, 279-D Mananai Pl., Honolulu, Hawaii 96818, (808)487-1923



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Submitted by Karen Fleher, General Chairman, 42nd N.S.D.C., St. Louis, MO

### AUNTIE'S MEATLOAF

- 1-1/2 Lbs. ground beef
- 1-1/2 Lbs. ground pork
- 1/4 Cup onion, chopped
- 1/2 Cup celery, chopped
- 1/4 Cup green pepper, chopped
- 3 Cups cracker crumbs
- 1-1/4 tsp. salt
- 1/2 Cup tomato juice
- 1 tsp sugar
- 1/8 tsp pepper
- 3/4 Cup milk
- 2 Eggs (well blended)

Soak cracker crumbs in milk. Add eggs, meat, onions, celery, green pepper, tomato juice and seasonings. Mix well. Form into 2 loaves. Place in 13" x 9" x 2" pan. Bake in 350 degree oven, uncovered for 1 hour. If desired, bacon slices may be added to top of loaves. Optional: Top with either ketchup or barbecue sauce.

Submitted by Thelma King, Program Chairman, 42nd N.S.D.C., St. Louis, MO.

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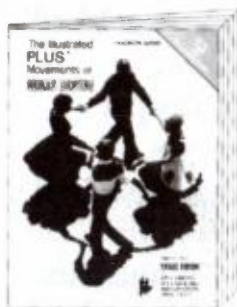
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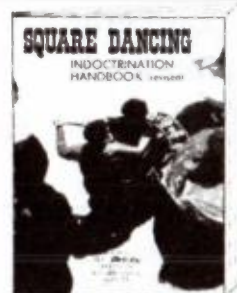
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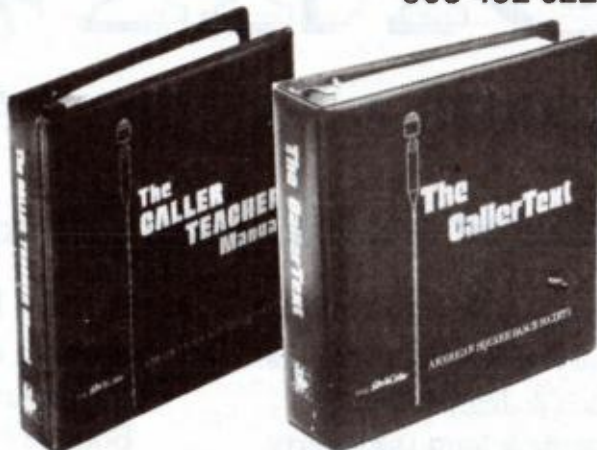


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by Bob Howell



## EASY LEVEL

From Hannibal, MO comes a routine that Becky McUmbler sends along to all of those people working in nursing homes or rehabilitation centers. It is another (sit-down) type of dance. I have used it and the folks that have (danced) it have enjoyed it. You may wish to slow the record down quite a bit until they get the pattern memorized. Becky calls it her - - -

### SEDENTARY PHRASE CRAZE

FORMATION: Sitting down.

MUSIC: Phrase Craze Mixer, Lloyd Shaw LS 3323.

ROUTINE:

POINT LEFT FINGER 4 times 4 beats  
POINT RIGHT FINGER 4 times 4 beats  
LEFT THUMB UP 2 times 2 beats  
RIGHT THUMB UP 2 times 2 beats  
CLAP 3 times; SLAP KNEES 3 times 4 beats  
POINT LEFT FINGER 4 times 4 beats  
POINT RIGHT FINGER 4 times 4 beats  
WAVE LEFT HAND 4 beats  
WAVE RIGHT HAND 4 beats  
Repeat ad satisfactum.

Coy Cowan, of Sun City Center, FL offers us a circle mixer that he picked up over 30 years ago. He adapted his routine from an old time mixer called "Ladies in and clap your hands". He calls his dance - - -

### NO PARTNER MIXER

FORMATION: Large circle. No Partners.

MUSIC: Use a 64 count singing call music, preferably a seasonal tune.

ROUTINE:

COUNTS:

- 1-8 Men to the center and clap your hands. (Men go in 4 steps and back out while clapping their hand.)
- 9-16 Then the ladies in and join your hands, circle to the left, go round the land.
- 17-24 Ladies break and swing. (Grab some man and give him a swing.)
- 25-32 Promenade the one you swung around the ring. (Extra ladies will remain in the middle of the ring) At the end of the promenade, all form a big circle again. (Extra ladies join the circle again.)

NOTE: Coy suggests that you use (Ladies to the center, etc.) if there happens to be a greater number of men present. He also uses some old patter like:

When the men are in the center and break out to a partner, he calls: (Some girls are pretty and some are not, promenade the one you got). And when the ladies are in the center and break out to a partner, he calls: (Some men are handsome and some men are not, so promenade gal with the one you got).

I have used a little break for many years which fits most singing call records. I call it my - - -

### FOOLISH BREAK

FORMATION: Square  
MUSIC: Perfect Fool, BIGMAC BM 130.  
ROUTINE: Use any standard intro, middle break and ending.  
COUNTS:

- 1-8 First and third, you give a little swing, Go round and round with your own sweet thing.
- 9-16 Then up to the middle and take a bow  
You come along back and listen now
- 17-24 Forward up and pass right thru  
Separate and go around two
- 25-32 When you meet at home, you dosado  
Back to back around you go
- 33-40 Turn your corner with the old left wing
- 41-48 Then back to your honey, promenade and sing
- 49-64 I've been a fool I must admit  
But at least I did a perfect job of it.

Repeat for side couples, then repeat for both heads and sides.

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Although April showers bring May flowers, last spring and summer Ohio had a real dry spell. Bill Alkire of Wooster, OH shared the following contra with his friends at the Kings and Queens Contra Club in Middleburg Hts., Oh. Bill prompted his dance which he named the - - -

### DRY WEATHER CONTRA

FORMATION: Alternate duple. 1,3,5, etc. active and crossed over.  
 MUSIC: Any 32 bar jig or reel.  
 ROUTINE:  
 INTRO: With the one below do a dosado  
 1-8 - - -, Same lady swing  
 9-16 - - Weathervane, Gents pigeon wing left hand  
 17-24 - - All the way around, Men back out - full turn  
 25-32 - - -, Ladies chain  
 33-40 - - -, Chain  
 41-48 - - -, Slow square thru  
 49-56 - - -,  
 57-64 - - -, Dosado new one below

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## THE CALLER NOTE SERVICES

In **MECHANICS**, by Wayne Morvent there is a portion of the Mainstream material that features Eight Chain Thru. This material is especially good for new dancers getting to know that basic. It takes them through the eight chain three, four, one, & six maneuvers. Tells them there is something more than Eight Chain thru (8).

Wayne points out that Spin Chain Thru is 1/2 of a zero from box 1-4 or X-box 1-4. He has lots of good material covering that movement.

For the Plus Quarterly material Wayne introduces quite a bit of material for the caller with Transfer The Column. If your dancers understands Track Two, it is an easy teach. You will also find a general break-down of Cast A Shadow's ending results. Good material for the upper echelon caller.

Don't forget the Sight Calling material in **MAINSTREAM FLOW**, published by Rusty & Kay Fennell. It covers resolving the square and helps you to understand the basic rules.

In the Plus Program you will find Rusty expanding on Remakes. Dancers who understand Remake The Thar will catch on quickly when it comes to Remaking any movement such as Remake The Wave, or Remake the Diamond.

In the March issue of **NOTES FOR EUROPEAN CALLERS**, published by Al Stevens & Rudi Pohl features interesting "Stir The Bucket" material. It makes a caller look especially good when he can stir the bucket for a singing call. That is if you are where they stir it.

Also, there is a section with lots of interesting "Get-Ins and Get-Outs" from zero box and zero lines. Plus some good material for the latest Mainstream Quarterly Selection, "Cross Roll To A Wave". These boys do a fine job!

In the March 1993 issue there is an excellent article about how important the training of callers is for our activity and it's ultimate existence. You'll want to read this Viewpoint. It covers "Calling To The Music"

As many of you know the **TORONTO & DISTRICT SQ. & RD. DANCE ASSOC. "CALLERS NOTES"** by Norm Wilcox is chucked full of excellent material for the caller from Basic thru to and including the Advanced 2 programs. In the Basic Program, Mac Marcellus points out the dancers dilemma between Star Thru and making a Right Hand/Left Hand Star. His material covers the Star Thru basic.

We also find material for the Mainstream QS—"Cross Roll To A Wave". Excellent for the workshop caller.

Some callers are afraid to use Linear Cycle form Tidal Waves. But in the March issue there is a whole section utilizing that movement. Makes for good variety for the dancers. Also, **SHAKE-DOWN**, Adv. QS is given a good bit of exposure.

The February issue **MIKESIDE MANAGEMENT**, by Stan & Cathy Burdick, carries an excellent article by Mike Seastrom, "Formula For Success In Hash Calling". Lots of good pointers for any caller.

In the "Frustration" department there are several solutions to the puzzles that are presented. Interesting material.

Stan also covers the QS. for Mainstream as well as Advanced. Also a couple or so of Tough Plus. Good material, all!

**THE CANADIAN CONNECTION** (Feb issue), by Joe Uebelacker, points out how important it is for callers to teach maneuvers from one position until the dancers learn it and become comfortable with it, so that they will be able to succeed in other positions for that same basic. He has included some good material for that use.

Joe also points out that callers should use material they normally call from 8 chain thru set ups, from lines. Such as Spin The Top or Fan The Top. Callers as well as dancers sometimes get into a rut with only one position.

One call that is probably not used to it's fullest benefit is Cross Run. Joe has some very good material covering that basic. Joe

has also come up with a new call "Peek-A-Boo". It's different but can be lots of fun. Try it, you may like it for your more advanced dancers.

Steve Turner & Rohan Clark, editors for **Callerlink** from Australia, present some really good material for the Feb. 1993 issue. In the section of "My View, Steve presents some interesting information about getting new people into the activity as well as keeping the ones already there. He tells us it is best for callers to teach from the same "Order of Teaching for the benefit of the visiting dancers.

Also, in the Public Relations section Jeff Seidel discusses why callers should use note services from other callers for embellishing their own ideas for material. It really works well!

There is a rather new emphasis put on zoom. It is authored by Tony Alessi and it is called Zoom By To An Ocean Wave. From double pass thru all zoom, new centers pass thru, step to a wave, "six beats". Interesting idea.

Mainstream QS "Cross Roll To A Wave" is also given good coverage. Good material from Down Under! ✓

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# People

## IN THE NEWS



**REV. HANK SCHMAKEL**

**1916 - 1993**

**H**ank Schmakel passed away January 25, 1993. He was born in Toledo, Ohio where he was a member of the Catch All Eights and enjoyed building and racing Midget race cars. He was honored with several trophies for his work and accomplishments. He came to Clearwater, Florida in 1970 and was a bodyshop manager for Carlisle Lincoln Mercury.

Hank will be best remembered for his contributions and commitment to the furtherance of the Square Dance Activity in which he was active for 35 years, 28 of which as a Caller/Instructor.

Hank was currently calling for Friendship Squares in Clearwater and was a member of St. Michael's Catholic Church of Clearwater.

The Square Dance Activity was Hank's life. He enjoyed teaching an activity that provided fun and enjoyment to others that would last them a lifetime. His greatest accomplishment would be when a new dancer would say "I can't do that!" Through patience and endurance he would gently guide them to where they would be able to perform the move; the SMILE on their face would make it all worth while.

Through the eyes of others, Hank will be remembered for the unselfish way he would give of himself to help others, new dancers and new callers alike. He was known for his perfection in teaching. He

would tell new callers "You teach it right and let them learn shortcuts from somebody else".

Hank would always close his dances with the song "May The Good Lord Bless and Keep You". HE LOVED PEOPLE!

*Chuck Rice*



**"The lost is found." "Home again."**

**"What comes around."**

**A**ll sorts of cliches come to mind when the Melody Mates Square Dance Club of Oceana County (Michigan) talks about its long-lost Asparagus Square Dance banner that made it back home January 7 after a five-year odyssey through the United States.

The two-by-three-foot white banner was launched June 12, 1987, on what was expected to be a one-year journey among various square dance clubs.

The objective for the two-sided, two-ply banner was simple. It was to be taken by a Kenosha, Wisconsin couple back to their home club, then presented at *their* next dance to the couple who attended there from the farthest distance away. That procedure was to be followed again and again.

Instructions with the banner asked that it be returned to the Melody Mates in its mailing tube carrier by May, 1988 so it could be displayed at the 1988 asparagus dance.

It never showed up.



Not in 1988 or in 1989, or in 1990, or in 1991.

Then on November 19, 1992, the Knapps got a phone call at five minutes before midnight from Mrs. Maizie Stephenson in Fairfax, Virginia. She had the banner. On January 7 it arrived in its original mailing tube in the Knapps' mailbox southwest of Shelby.

The white banner was made by Mrs. Edie Matney of Stony Lake and her daughter, Suzanne (Mrs. Robert) Vander Nault of Shelby. Mrs. Vander Nault, then a member of the club, came up with the idea as a means of promoting the club's 25th anniversary by using the occasion of the national Asparagus Festival.

The Melody Mates celebrated their 30th anniversary in 1992. Johnnie Quinn, who started the club as a caller, remains their caller and also celebrated his 30th anniversary last year. The Melody Mates'

20th Annual National Asparagus Dance is scheduled for this summer - June 12, 1993 - at Shelby High School in Shelby, MI. National caller Guy Adams of Rockford, Ill., will call squares; Krista Cekola of Kalamazoo, MI will cue rounds prior to the square dance and between tips of the square dance.

Submitted by

Lowell G. Rinker, Editor,  
Oceana's Herald-Journal,  
Hart Michigan

## OBITUARY

I am writing you to tell you of the death of Carl Poppe from Cincinnati, Ohio. He passed away on the 18th of February. He was a Round Dance teacher in the Cincinnati & Southern California for 23 years.

Vera Poppe  
Cincinnati, Ohio



Jack Berg  
Owner/Producer  
(815)777-1797

### HOT RELEASES

- CC 29 MAMA GOODTIMES  
by B. Poyner
- CC 23 CELEBRATION by J. Pladdyst
- CC 25 I STILL DO by C. Braffet
- CC 20 JUST THE WAY YOU ARE  
by B. Carter
- CC 30 THUNDER ROAD by B. Wilcox
- CC 11 HELLO MY BABY by J. Berg
- CJC 509 BEAUTIFUL NOISE
- CJC 510 SAINT by L. Ingber



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## INTERNATIONAL NEWS



The 28th Aloha State Square Dance held in Honolulu, Hawaii in January 1993 was attended by 300 fun loving dancers. We had two levels of Dancing on hard wood floors in air conditioned comfort. Besides the work shops and dancing, we offered a banquet and fashion show. Think about dancing in Hawaii next time you are shoveling snow!

Aloha and Mahalo to all who attended.

*Submitted by D. L. Martinsen, 279-D  
Mananai Pl., Honolulu, HI 96818*

### NUNICA, MI

On Sunday, February 21, 1993 the **Flutterwheelers Square Dance Club** of Nunica, MI sponsored a benefit dance, raising \$735 for the **Ottawa County Chapter of the American Cancer Society**. Mother nature did not cooperate with us, sending a major snow storm Sunday morning and afternoon. The snow, however, was unable to keep over seven squares of dancers home, including one couple who traveled almost 100 miles from South Haven, MI. Seventeen local businesses and individuals donated 32 door prizes to be raffled off at the dance, and the Ottawa County Chapter of the American Cancer Society provided volunteers to talk with dancers about breast and prostate cancer.

The following clubs from the Western Michigan area brought their club banners to be displayed along with the American Cancer Society banner: **Boot and Bows**, Hudsonville, **Dockside**, Holland, **Fremont Hoedowners**, Fremont, **Y-Whirlers**, Grand Haven, and **Hi-Nabors**, Fruitport.

A special thank you from the Flutterwheels goes to callers **Michael and Elvira Strauss** of the **Breisgau Twirlers** in Freiburg, Germany and cuers **Lois and Dick Passage** of Fremont, MI for donating their services for the evening.

*Submitted by Jay and Pat Wright, Spring Lake, MI*



### THE HAPPY GANG SWINGS TWO BIG HITS

Our popular annual **BADGE NITE** held on November 8th was a huge success. Dancers were treated to dancing while holding ice cubes, dancing in the dark, dancing in a very small bathroom, dancing with no hands and dancing the flip flop (boys doing the girls' parts—girls doing the boys' parts). Dancers having earned a badge had the opportunity to purchase dangles on the spot as our local badge makers, Van & Noemi Veto were in attendance. Rolande Fortin won the title "Royal Badger" as she wore a BBQ apron to which she had attached no less than 135 badges, bars and dangles. The Montreal and Northern New York area clubs represented were Buttons and Beaux, Montreal Acey Deuceys, Seaway Swingers, and Mix and Match Steppers with caller Pete Ostrander and wife Mel in attendance.

It is difficult to describe the whale of a time we had doing all the silly things required to earn a dangle. The laughter was almost nonstop – two hours of pure

joy. We can hardly wait till we do it again next autumn.

Canadian winters can be quite long and a nice break is THE HAPPY GANG'S annual class and club dance, THE REIN-DEER ROMP, held this year on Saturday, January 9th. Festive decorations of frolicking reindeer set the scene and the noisy, fun-loving dancers got the chance to kick up their heels and dance up a storm to the fine calling and live music of Holly & Gerry.

We are pleased to report that 12 Montreal area clubs were represented.

If you missed out on these events and would like a schedule of our dances and a location map, please write

THE HAPPY GANG SQUARE DANCE CLUB, 4170 Barbeau, St. Hubert, Quebec, Canada, J3Y 5G1 or call (514)445-6389.

#### **32ND DELAWARE VALLEY CONVENTION COMMITTEE PARTICIPATES IN 77TH PENNSYLVANIA FOLK DANCE FESTIVAL**

Two Squares of dancers from the 32nd Delaware Valley Square and Round Dance Convention committee participated in the 77th Folk Dance Festival at the Pennsylvania Farm Show in Harrisburg, PA on January 11. When the committee received their acceptance in the folk festival, they immediately began to brush up on dancing skills through the excellent coaching of Ron Weiss, a caller on the committee. Instructions received for the competition were that all dancers must be residents of Pennsylvania, dancing groups would be judged by appearance and dancing style, and it was suggested that dancers know the routine by memory.

Most of the couples had never attended the Pennsylvania Farm Show before and were certainly impressed with the huge facility, as well as the various displays and animals we saw as we walked around. Lots of people stopped us and asked what group we represented, where were we dancing, what time was the exhibit, etc. We had numerous compliments on our colorful hot-air

balloon costume designed for our upcoming "Come Fly With Me" convention in September.

Although the Folk Dance Festival was scheduled at 7:00 pm., it ran late. Two hours later all the competitions were over and the winning groups were called to the center of the arena to receive their Blue Ribbons. Our group really celebrated when we heard "Group 40" and "Group 41" for this meant we were all winners!

Many thanks to our General Chairman, Dick & Betty Terrell, who supported us by their attendance and by carrying coats, pocketbooks, taking pictures and doing whatever was needed for our comfort. Also, a big "yellow rock" to Ron Weiss for his patience as he worked with us to polish our dancing skills.

The eight couples who participated in the exhibition wear their blue ribbons with great pride and hope their dancing that day will inspire someone to join our square dance activity. At the January committee meeting, the couples who participated in the exhibition presented Dick & Betty Terrell with Blue Ribbons for "Best Supporting Couple" and Ron Weiss was later presented a Blue Ribbon for "Best Couch of the Year."

Submitted by Darrell & Dottie Lewis, Del Valley '93 Convention Committee



**JAPAN**

This photo is of our Square Dance club, U.C.S. (URAWA Court Swingers) that I've called for since 1981. The members are all the arbitrators of URAWA Domestic Relation Court.

Yours Sincerely,

Akira Inoue, Yokaichibashi Chibaken, Japan





## Calling Tips

by  
Gloria Roth

**T**he Square Dance world has long searched for methods of teaching Square Dancing that will make it easier for student dancers at any level to learn to dance. For the past 4 seasons I have been using my "Identification" system of dividing the square into 16 equal squares. I named it the "I-Dee" system.

As soon as a class is underway, I show them a 12' x 12' sheet that has been divided into 16 equal squares with duct tape. I stress that 8 squares will be occupied at all times. I have people actually stand on the sheet and demonstrate what I mean. Thereafter, I hold up a 12" x 12" heavy cardboard (the kind that comes with LP records) that I have marked into 16 equal squares with heavy lines, and gesture which squares a particular "call" will occupy.

The summer I "discovered" this 16 square theory, Wayne MacDonald from Tennessee was on staff at House of Roth, and he developed and helped spread the word on "I-Dee".

It is interesting to note that dancers who have come through classes knowing about the "I-Dee" 16 Squares, have much more confidence and formation awareness sooner than dancers of 20 or more years experience. This would suggest that "I-Dee" is of much value to beginners, and if they move into Plus, they grasp Beginning and ending formations much more readily.

At my Caller's Schools, and at "Party Dances" I have long used a "Game" which requires participants to go to their correct spot after hearing a series of sim-

## I-DEE SYSTEM

ple calls. "Teams" of squares vie with each other to be in the correct place. On my first "Party" dance after discovering "I-Dee", both the Class and Club were present. To save the class dancers from feeling any embarrassment, I had just the experienced dancers and several Callers play the "Game." I realized that the class dancers, who were the "audience" were shouting out which of the 16 squares to go to. In other words, the student dancers who had been made aware of the 16 squares had a much better understanding of where on the "Game board" to be after a series of calls, than the veteran dancers.

Another benefit; new dancers tend to spread out, especially on calls like "8 chain thru"...showing them which squares they will be moving through, and **STRESSING THAT 8 SQUARES WILL BE OCCUPIED AT ALL TIMES DURING ALL CHOREOGRAPHY**, it virtually eliminates the square spreading out. Caller benefits: Student callers in Caller's schools will find that "I-Dee" helps them develop understanding of calls and formation awareness more readily.

After using "I-Dee" for several seasons, in talking it over with a former student of mine, Ron Lowe, at House of Roth School (now a 20 year veteran caller in St. John, NB), his observation was that in actuality dancers "Toe The Line." I went from that thought to realizing that in each of the 16 squares there are **FOUR FACING DIRECTIONS**. I feel, at this point, that student dancers need know only about the 16 squares, but

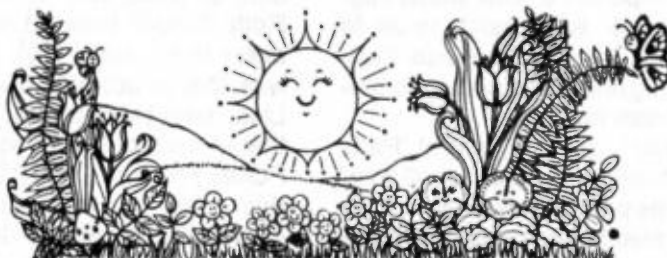
callers must know about the four facing directions. By stressing to dancers that they are never far from the right square, and sometimes they are in the right square, just facing the wrong way, it keeps the concept simple.

I have tried naming the 16 squares, coloring the 16 squares, lettering the 16 squares, and each time I rule out its effectiveness.

I welcome comments from anyone who gives this a try with their student dancers. You may come up with further development. Please, keep in mind that the whole point of "I-Dee" is to SIMPLIFY learning to dance for the dancers... not a tool for making learning more difficult. ✓

## IDENTIFICATION SYSTEM

	LADY #3	MAN #3	
MAN #4			LADY #2
LADY #4			MAN #2
	MAN #1	LADY #1	





# Party Line

by Cathie Burdick



**W**hen you think of weather and April, what else can you come up with but an April showers theme? Not unusual, but this theme can be fun and very beautiful, given all the pretty umbrellas on sale these days.

If your group is fun-loving and cooperative, how about having everyone bring their own umbrellas and decorate the hall as they arrive. After all, it is April and the dancers may need their umbrellas to keep the raindrops off their spring attire.

A special touch might be umbrella favors. We used to make them out of pretty handkerchiefs before tissues became so prevalent. But you might make them out of foil or some sturdy, but pliant

paper. Gather four corners up around a bent pipe cleaner (see sketch) and tie with a curly ribbon. Fill the pouches with mints or M & M's or peanuts.

Music might include, of course, *April Showers*, with other popular selections: *Raindrops Keep Falling on My Head*, *Let A Smile Be Your Umbrella*, *Smile Away Each Rainy Day*.

A five or ten-minute, half-serious fashion show of square dance styles for rainy dances and weekends might highlight your evening. Remember, above all -- HAVE FUN! ✓



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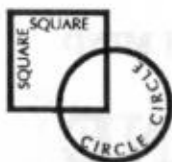
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# SQUARE CIRCLE

**A**merican Square Dance Magazine has received several complaints of "not having enough round dance news." In an effort to correct this, we are starting a R/D column each month that we hope will prove interesting to you, the round dancers.

We hope that this column can be written by some of you on subjects that have special interest to you. Suggested articles could be: some methods of getting beginners; bridging the gap between beginners and club dancing; incorporating classics into programming an all level dance; clinics to step up from one phase

program; The Pulse Poll and ROM programs; how Roundalab has helped you; Round dancing at the Square Dance club, or any other subject where you feel you can contribute whether you are a caller, round dance teacher or round dancer, experienced or novice.

Please send any thoughts or articles to me at the address below and together we can make this a worthwhile part of the magazine.

Frank Lehnert, 2844 S. 109th Street,  
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# PUZZLE PAGE

## 42nd NATIONAL SQUARE DANCE CONVENTION

*Submitted by  
Cal & Joyce Waterbury*

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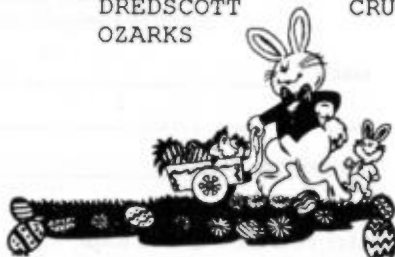
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# TEMPO

by Jeannie Briscoe



It was a hot day in Laughlin, Nevada and we had donated our share of money to the gambling joints; so we gassed up the old "Betsy", (the Old Bitch we called her) and decided to leave this city of chance. Since I was driving and Jim was directing me, I knew I needed to be in the left lane at the end of the street in order to get out of town and onto the freeway we wanted.

Halfway "up" the hill in the "left lane, yet" old "Betsy" stopped and said, "Enough is enough!"

No amount of coddling would get her started again and when we tried to, she took up smoking. I managed to get her in "park" with my emergency flashers going. Jim went to the top of the hill to a phone at the truck stop. (We almost made it - it was only about 500 feet from where "Betsy" got the don't want too's!)

We have the Emergency Road Service that most RVer's carry and he tried to get a tow truck sent out. It was getting hotter and hotter outside and any one who knows me knows how I suffer in the heat. So I got a cold wet rag and bathed my face and then placed it around the back of my neck. That helps every time.

By this time a flock of butterflies had taken up residence in my tummy and they wouldn't quiet down.

After about 1/2 hour a man called Tony stopped to see if he could help and wanted to pull this old stubborn thing to the top of the hill, but I knew it would pull the guts right out of his truck. Then another man and his wife stopped and wanted to tow me up the hill. He had a chain and a four wheel drive pickup. But I discouraged this offer also. We had

enough trouble without us burning up some one else's engine.

However, they stayed and set out flares and flagged traffic past. Then Tony got in touch with the state road service and they said they would send their tow truck.

Right about now I felt like getting out and selling tickets on how I was going to get out of that perilous position. People were lined up along the sidewalk watching this whole circus.

Jim had not returned and I didn't know where he was. The last I had seen of him was when he headed down the hill towards Harrahs. This was going on 1 1/2 hours!

I found out later Jim was at the truck stop, trying to get the ERS to send anything out to move us. It was like talking to a stone wall.

When he looked out the window of the AM/PM store he saw this "comedy of errors" coming up the road. A skip loader pulling "Betsy", a couple of pick up trucks following and a big strange man behind the wheel of our old RV. You can imagine the questions that were going through Jim's mind.

Luckily, the truck stop was part of Harrah's where they had a large area for RVer's to park free if you spent money, that is.

We were in the market to buy a new motor home, but we didn't want to do it on the road. But I guess everything works out for the best.

So leaving Laughlin we spent quite a bit of money and the largest "slot" cost us an arm and a leg.

Incidentally, the old "Betsy" threw a rod and when that happened we knew

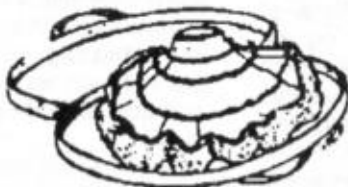
we would have to get a new motor home here in Laughlin or Bullhead City. There was no place to get it fixed and it would have meant waiting at least a week for a new motor. Anyway, we decided it was throwing good money after bad if we did that.

We've had some great times with "Betsy", but she always did have a stubborn streak! ✓



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by  
Ed Foote

**TIPS FOR BETTER DANCING.** 1. **Be able to verbally say the definition of all calls.** This includes Mainstream, Plus, Advanced - whatever program you are dancing. If a person can do this, they can avoid many breakdowns, because as soon as they get in trouble with a call they merely say the words of the definition. Then they apply the definition to their position in the square and proceed.

Unfortunately, most dancers can not do this. They say: "I can't quote the definition, but when the caller gives the call I know how to do it." This is fine for Mainstream and Plus, where calls are only used from one or two positions, and dancers are presumed not to know many true definitions. But such a statement made by Advanced or Challenge dancers is a sign that they may have trouble, because at these programs dancers are expected to understand the calls they dance. At Advanced and Challenge, if people can not verbally state call definitions, they are probably being pulled thru or guided thru any position which is slightly unusual.

It is true that there are a few Advanced and Challenge people who can not verbalize call definitions and can dance very well. But these people are the exception and are very rare. It would appear however, that many people think they are this exception, because so many people can not state call definitions.

Remember the well-known rule: "If you don't know the definition, you don't know the call. to this we can add: If you can't verbalize the definition, you are probably being helped thru many calls.

2. **Don't stand at an angle to the formation.** Sloppy formations are a major cause of square breakdowns. All calls end in formations which have specific names. When dancers see the ending formation, then they are in position to do the next call. But sometimes one or more dancers do not achieve a precise place within the formation. Instead, they are at an angle to the formation, and this confuses them and others in doing the next call.

Whenever a call is completed, look and see if you are in a precise place in the formation and are facing so as to have a precise formation. Be sure not to stand at an angle to the formation, because this almost guarantees you will become lost on the next call. If you are unsure of the precise facing direction which is needed for your position, look at others in your set and adjust accordingly. The more precise formations you achieve, the more success your squares will have.

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4. The Race Is On
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### PHASE III

1. Circus Time
2. Making Whoopee
3. Old
4. Jealous Love
5. Boot Scootin Boogie

### CLASSIC

1. And I Love You So
2. Hush

### PHASE IV

1. Sugar, Sugar
2. Two Doors Down
3. Misty
4. Black Velvet
5. Heart Breat Hotel

### PHASE V & VI

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11. Sugar Sugar (Worlock)
12. Wonderful World Of The Middle Aged (Goss)
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14. Hermando Tango (Childers)
15. And I Love You So (Childers)
16. High On A Mountain (Rother)

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Phase VI—If You Forget Me  
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All Night	II	Moon Over Naples	III
Answer Me	III	My Love	III
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Autumn Leaves	V	New York, New York	II+1
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Birth of the Blues	II+1	Patricia	III+1
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Could I Have This Dance	II	Plano Roll Waltz	II
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Hush	II	Third Man Theme	III+1
I Want A Quickstep	IV+1	Three A.M.	IV
In The Arms of Love	III+1	Till Tomorrow	II
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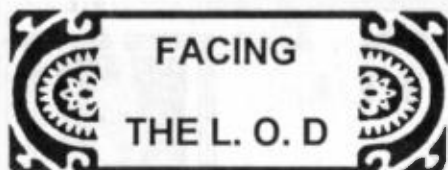
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## Eileen & Lloyd Lockerman

**E**ileen Lockerman, of Pittsburgh, passed away February 4, 1993 as a result of Lou Gehrig's Disease. She and her husband, Lloyd, were well-known round dance cuers and instructors. They were members of the Pittsburgh Area Round Dance Teacher's Association, Roundalab and U.R.D.C. They were the first presidents of the Pittsburgh Square Dance Federation when it was established 25 years ago.

Since the early 70's they had cued for the Butler Keystone Squares, North Hill Squares and more recently, the Y-Knots Square Dance Club. In addition, they were leaders for 3 round dance clubs; the Slick Chicks, Peeps and High Hopes.

They frequently cued rounds (phases 1 through 5) in the eastern U.S., Tennessee and



Hawaii and preformed exhibitions. The Lockermans had choreographed several popular songs for round dancing and were authors of Round Dance Manual for Beginners, a book of general definitions, as well as positions and basics for two-step, waltz, cha cha, and tangos.

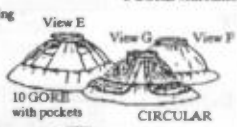
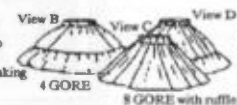
Eileen, whose personality touched so many, will be greatly missed by both square dancers and round dancers. ✓

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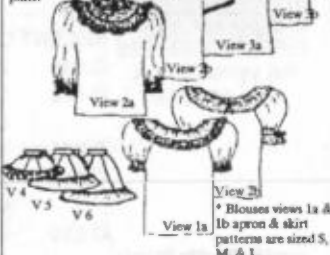
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# CONTRA CORNERS

.....by Don Ward  
American Callers Assoc. Contralab

**C**ontra Dancing is alive, healthy and growing, according to Eric Black of the San Francisco Bay Area Country Dance Society. The unfortunate thing about this "good news" is that this growth is happening outside the very area where it was formerly enjoyed (Square Dancing). There are 11 active Contra Dance groups in the Bay Area alone, with 1000 estimated active dancers. The average week-end attracts 125 to 150 dancers. With this kind of participation they must be doing something different than most Square Dance clubs, if the number of comments about Square Dancing declining in this publication is any indication. Contra Dancers, dance for fun! I draw this conclusion because I have FUN, the people I dance with have FUN and I teach my dancers how to have FUN. With two dozen major movements to learn instead of the 2000+ currently listed for Square Dancing we have time to take an observer from looking, to trying, to dancing and having fun in 30 minutes or less. What makes a fun dance? Its Attitude, Atmosphere and Acceptance. My attitude as a caller/teacher must convey I am more interested in people than in last minute shuffling of my program. I must have my program well enough prepared that I can spend time before the dance and between tips to mingle with every dancer. To encourage someone having trouble, walk through a trouble spot, hear about a new addition to the family (and sharing it with the group where appropriate), in short I must show interest in my dancers. Atmosphere can turn people off or on. I don't necessarily mean the color of the walls, but with what they hear. Bright, happy, up beat music and smiling, happy faces. Acceptance begins with an attitude. Are we friendly within our group and do we warmly invite others to dance in our set or better yet as my partner. Is this openness extended to the newcomer looking through the door? Believe me we all know when we are not wanted just by a look. I also encourage dancers to give up dancing all evening with their "significant other" to make sure newcomers have a

knowledgeable partner to begin with. This is a proven way they teach Country-Western dancing in 15 minutes, so why not learn from the competition. Erik Hoffman of the Santa Barbara Country Dance Society sums it up this way. "Our dance is a place where we want to generate good fun for all who come, in a safe and festive atmosphere." Lets promote FUN dancing. Last month I introduced "Courtley Contrasts", with members who have been dancing together for 40 years. Much of the credit goes to its founder and caller, Bob Osgood. I had hopes that Bob would share some great revelation with us. What he shared was his life. Just as he has done with dancers since the 40's. "I care about my dancers. I care about births, weddings, even deaths." "We are part of a family, and the dancers know they belong, regardless of any dancing ability they may or may not

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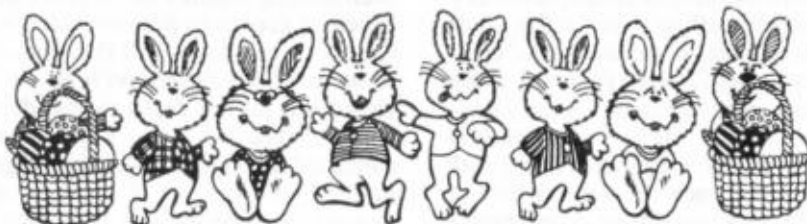
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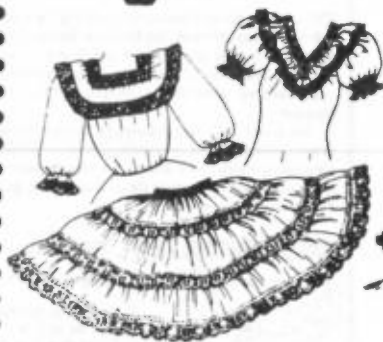
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have." Asked if he felt that this existed in today's average club, Bob had this reply, "How can you build relationships around visiting callers?" "You get dancers that are attracted to a name or style and as names or styles get hot and cold, so will the dancers come and go." Jigs, Reels and Fidgety Feet. Music is the motivator for the feet, be it military bands or Contra bands. This title reflects styles of music. Jigs and reels find their roots in the British Isles, while Fidgety Feet is the title of a great 1920's jazz tune from New Orleans. All three influence our contra music of today from Square Dance hoedowns to singing calls based on a popular song. The body has a built-in mechanism that

responds to music. It will cause us to jig up and down, glide or march, its all automatic, all we have to do is relax the body and let it respond. Callers may wish to try a couple of these combinations; Dick's No Name Reel & Gal in Calico, TNT, Shadracks Delight & Pittsfield Drum Bugle Corps, UTE. Homosass Hornpipe & I Can't Give You Anything But Love, Quadrille. Next month I'll share insights from veteran dancers at Courtney Contras, more music for fidgety feet and some thoughts on what to wear for Contra Dancing. Your contributions are encouraged and should be sent to American Square Dance magazine or Don. Ward 9989 Maude Sunland, CA 91040. Happy dancing! ✓



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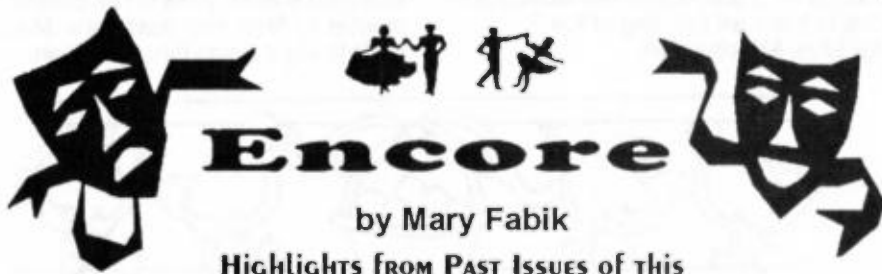
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# Encore

by Mary Fabik

Highlights from PAST ISSUES of this

## APRIL 1968 ~ 25 YEARS AGO

How do you stack up as a leader? This is the criteria for a good beginning:

1. Do you attend two or more panel discussions at a national convention or just dance?
2. Have you ever written your viewpoint to a S/D magazine?
3. Do you belong to a club and support it . . .
4. Do you subscribe to both an area and national S/D magazine?
5. Do you give time to encourage and recruit beginners each season?
6. Do you ever sit in a formal session to set long and short range goals for the perpetuation of area dancing?
7. How's your attitude? Accept challenge? Dynamic? Think positively? Ready to give more than you receive?

Dynamic square dancing can put a nation on the move – let's move the nation to square dancing!

—Stan Burdick

Mail: For some unknown reason today, callers and leaders seem to have abandoned any research into the past and are busy tossing together patterns – full of jim-cracks with non-descriptive names to tax the abilities of not only new dancers but also the more experienced ones.

When the reactivation of square dancing occurred shortly after World War II, the callers of that time did research and made many old desirable patterns formerly done to prompt calling into fine singing calls. Many of these are still popular today.

Ed Moody, Hollis, NH

New Idea: Trade The Wave And A Quarter More, by Gordon Blaum, Miami, FL

Same as trade the wave but dancers keep turning a quarter more in their new

position to face toward the center of line (face down the line).

Top Singing Call: Veer to Donegal called by Bob Dawson.

Smooth as silk, perfectly timed so that you can float through it.

## APRIL, 1983 10 YEARS AGO

People commit themselves to square dancing in various degrees and levels.

Before you lay down your money to join your S/D club for another year, please consider the points and questions below.

1. Membership implies participation . . .
2. Members need to be involved. When was the last time you offered to help out by volunteering for a particular job or holding an office?
3. Members need to be friendly – to other members and guests.
4. Members must be loyal. When did you last urge a friend to come square dancing or to join your club . . .

Spend your money wisely, people are the most important asset to a club, not the membership renewal fees. From "Friendship News"

In Dancing Tips the Bausches ponder how attitudes change. Often we see dancers who love to mix the first year or two, then for a period of four or five years they develop a tendency to clique. After having danced longer, they come back to the friendly, "I like everyone" attitude again . . . You learn to smile at any mistake – yours or the other persons.

Letters: from Janet Girard . . .

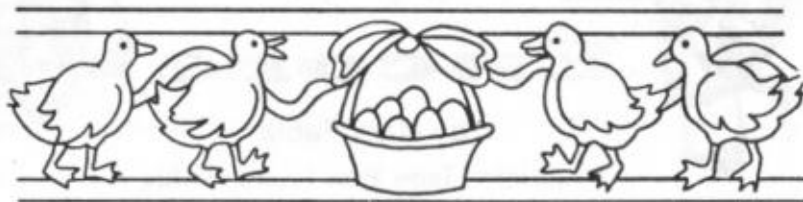
"I don't think new dancers expect a club to lower its level of dancing, but it is not fun for new dancers to go to a club dance, get in a square and break it down.

In order to be able to do some dancing after graduation, it would be nice if every other tip at a club dance would be at MS

level, thus enabling the new dancers to get experience and also allow the advanced dancers to have an evening of fun."

New Idea: Match a Pair

From facing lines, ends pass thru and turn a quarter in (pass in) as centers turn a quarter to face and pass thru. Movement ends in eight chain thru formation. ✓



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# DANDY IDEA

## SCHEDULE A PR VENTURE IN JULY

If you are a council publicity officer there is something you can do about mid-July that will give attendance at your September beginner's dance lessons a tremendous boost, and best of all it's free and someone else will do all the work for you (well, almost).

Two years ago a friend in Santa Cruz sent me a beautiful full page article on square dancing in that area. It had color photos and human interest sketches on clubs and callers. The thought occurred to me, "Why couldn't our local daily do a similar piece about the last week of September?" What a boost that would give our lessons! I contacted the paper by phone and talked with Ms. Dolores Riggs, the people page editor, and begged her to consider an article like the one from the Santa Cruz paper explaining that timing was critical as all the clubs in a two council area (the paper's readership) start lessons about the same week. I also explained that we needed a general article that tried not to play favorites to any one club and should at least give honorable mention to distant clubs. I supplied her with names of people to interview and she did the rest.

Our first fall dance here is a two hour exhibition dance at the county fair the second weekend of September. All local clubs and callers support this dance. Ms. Riggs sent her staff photographer and he took several rolls of slides. The paper cannot use print film for the color separation work and most papers will prefer to take their own color slides. If you need to supply slides for the article this will complicate your deadline because it can be difficult to capture local dancers and callers on film during the summer and if your first dances start in September you will be extremely pressed to get quality slides ready in time.

As it happened, the color work for our article was postponed and other articles edged ours out for two weeks. One local club started lessons the first week of October but

had only two beginners. They talked of canceling the class. Then our article appeared, a full page in blazing technicolor with big headlines, "SWING YOUR PARTNER". There was a box that gave club contact names and phone numbers and their lesson schedule. The response was wonderful. The next week we had 16 beginning dancers. Unlike a coupon for free lessons or a small paid ad this article did not get overlooked. Furthermore our council could never have paid for an ad this big. It would have cost thousands. In spite of the good PR we received, our halls were not bulging but it did make the difference in some cases of canceling or paying the rent.

The important thing to remember is to start your inquiry at the paper early. Late July is not too early because, after all, an article of this size will take many weeks to complete.

"Nothing ventured, nothing gained."  
Happy ventures.

Submitted by Paul A. Francis, 4015 NW Cascade Ave., East Wenatchee, WA 98802 Oct. 12, 92 ✓



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Follow To A Diamond

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Runout to frames

## CONTRA

Preservation of Circle  
to a Line

## PLUS PROGRAM

All eight spin the top  
(Anything) and roll  
(Anything) and spread  
Chase right  
Coordinate  
Crossfire  
Diamond circulate  
Dixie grand  
Explode family

a. waves  
b. and anything

Extend  
Flip the diamond  
Follow hour neighbor  
Grand swing thru  
Linear cycle (waves  
only)

Load the boat

Peel family

a. Peel Off

b. Peel the top

Ping pong circulate

Relay the deucey  
Remake the thar  
Single circle to a wave  
Spin chain and  
exchange the gears  
Spin chain the gears  
Teacup chain  
 $\frac{3}{4}$  tag the line  
Track two

## © ASD

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program

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Triple scoot  
Triple trade

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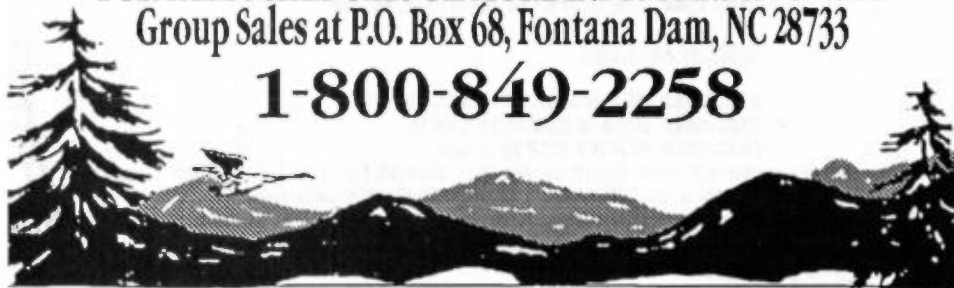
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